Saturday 23 January 2016

Amateur Photographer

Passionate about photography since 1884

FIRST LOOK

FUJI X-PRO2

We reveal all you need to know

Garden birds

Expert tips for great photos on your doorstep

Creative Photoshop

How to simulate the look of **wet-plate collodion**

TESTED

New **lenses**

Lumix G 25mm f/1.7 and **Zeiss Milvus 85mm f/1.4** in the lab

SPORTING CHANCE Bob Martin on his 30-year career

SIGMA
SIGMA
3 YEAR UK WARRANTY
PHOTOGRAPH © PAUL THACKER

SIGMA
85mm
F1.4
EX DG HSM

Offering superb optical performance this first class, medium telephoto lens boasts a large maximum aperture of F1.4 and is compatible with full frame SLR cameras.

The latest optical technology, such as SLD glass elements, ensures the highest image quality throughout the entire focusing range. This medium telephoto lens benefits from Sigma's HSM focusing and is compatible with full frame SLR cameras. Delivering beautiful bokeh, this lens is perfect for portraits and shots at twilight.

For Sigma, Canon, Nikon, Sony and Pentax. Supplied with fitted padded case and petal type lens hood.

Sigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Hertfordshire, AL7 1EW | Telephone: 01707 329 999 | Email: sales@sigma-imaging-uk.com | Website: www.sigma-imaging-uk.com

COVER PICTURE © DAVID TIPLING, BOB MARTIN

In this issue

12 Fujifilm X-Pro2
Michael Topham takes a hands-on look at Fuji's latest flagship model

14 Bird's-eye view
David Tipling reveals how to photograph birds in your garden to best effect

24 The sports illustrator
Award-winning sports supremo Bob Martin talks about his latest book and his 30-year career

32 Motion capture
Lois Greenfield's new book captures images of movement in dance. She talks about her work

34 Creative Photoshop
Antti Karppinen on recreating the classic wet-plate collodion process in Photoshop

42 Appraisal
Expert advice and top tips on improving your pictures from Damien Demolder

47 Panasonic Lumix G 25mm f/1.7 Asph
Andy Westlake tests a fast normal prime lens for Micro Four Thirds cameras

51 Canon PowerShot G9 X
We test Canon's new slim compact with 1in sensor

55 Zeiss Milvus 85mm f/1.4
Damien Demolder finds out what's special about Zeiss's fast 85mm lens

Regulars

3 7days
21 Inbox
40 Portfolio
44 Accessories
59 Technical support
82 Final Analysis

7days

A week in photography

No sooner does the calendar roll around to 2016 than there is the first batch of new cameras. I've just got back from CES (technology show) in Las Vegas, along with deputy technical editor Michael Topham and our videographer John Layton. We have been checking out the latest cameras and accessories that will be on sale in the next few months, including the Nikon D5 and D500. We'll let you know more about these cameras next week, but in this issue we have exciting news of Fujifilm's new camera, the X-Pro2 (see page 12) – a camera that is bound to be extremely popular with AP readers.

With the CP+ show in Japan next month, as well as it being an Olympic and Photokina year, there should be a wealth of major camera releases. We're all very excited to see just what new cameras and technologies 2016 will bring.

Richard Sibley, deputy editor

JOIN US ONLINE Amateur Photographer amateurphotographer.co.uk

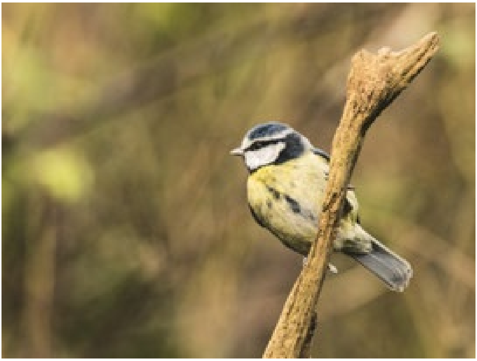
Like us on Facebook.com/Amateur.photographer.magazine

Join our Flickr group at flickr.com/groups/amateurphotographer

Follow us on Twitter @AP_Magazine

ONLINE PICTURE OF THE WEEK

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA


© GARY HICKSON

Blue tit

by Gary Hickson

Nikon D750, 150-600mm, 1/200sec at f/9, ISO 1,600

'This shot was taken in a woodland hide at Blashford Lakes, near Ringwood, Hampshire,' says Gary of this image uploaded to our Flickr pool. 'There was a plethora of wild birds buzzing about the place, so I waited for the blue tit to appear from behind the stick, and to be looking perfectly to the left into the empty space. I had my camera set up on aperture priority and spot metering, as achieving the correct exposure was paramount because the weather was overcast and the light wasn't great. The lens I used was a Sigma 150-600mm DG OS Sport with a TC-1401 teleconverter. Using the teleconverter lost me a stop of light, so I adjusted the ISO to 1,600 and the aperture to f/9, and this gave me a shutter speed of 1/200sec. Using a focal length of 750mm, I had to be very still to take this shot.'

PermaJet

Win! Each week we choose our favourite picture on Facebook, Flickr or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit **www.permajet.com** to learn more.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:
Email Send us a selection of low-res images (up to 5MB of attachments in total) to **appicturedesk@timeinc.com**.
CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 22.
Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 22.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

CSC growth threat

Potential for CSC growth may be held back if Nikon and Canon fail to launch a professional-level CSC, claims Futuresource Consulting. 'We believe a more rapid uptake of CSCs is likely to be inhibited by a positive perception and preference towards the DSLR and key brands in this segment, particularly among entry-level users,' said Futuresource market analyst Arun Gill.

© QUEBEC TRANSPORT

Owl in media storm

Stunning images of an owl in flight have been captured by a traffic camera in Canada, sending social media into a frenzy. The images – showing the owl staring directly at the camera's lens – were posted on social media by Quebec transport minister Robert Poëti. At the time of writing, Poëti's Facebook post had been shared 16,000 times, garnering 3,000 likes and more than 950 comments.

100MP sensor

Phase One has released a 100-million-pixel version of its XF medium-format camera. Features include 15 f-stops of dynamic range and a top ISO of 12,800. The 100MP kit costs $48,990 in the US, with a Schneider Kreuznach 80mm lens. The 100MP imaging sensor was made in a tie-up with Sony. A UK price was not available at the time of writing.

Canon Selphy printer

Canon has unveiled a new portable dye-sublimation printer, the Selphy CP1200. The £129.99 Wi-Fi-enabled device offers four print finishes and Airprint, which allows the user to print from smartphones, tablets and compatible cameras 'in under a minute'.

First Nikon action cam

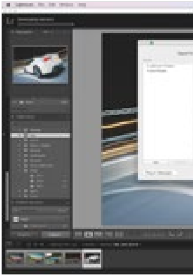
Nikon has announced its first action camera, the Nikon KeyMission 360. Due in the spring at a price yet to be announced, the device features two fisheye lenses and camera sensors in a back-to-back arrangement, allowing 360° UHD 4K footage that is merged together to create a complete virtual reality image.

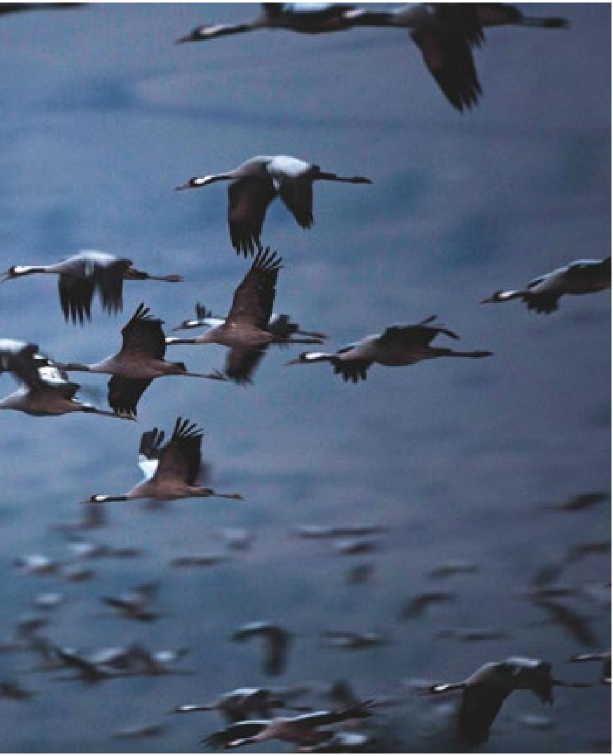
© MENAHEM KAHANA/GETTY IMAGES

WEEKEND PROJECT

Uploading photos to Instagram

It goes without saying that social media has become an incredibly powerful tool for sharing your work with a much wider audience, as well as exploring the work of other photographers. While the likes of Flickr, Facebook and Twitter offer the ability to upload from your Mac or PC as well as your smart device, frustratingly, Instagram doesn't let you do this, allowing uploads only from mobile devices. This is not a problem if you want to share snaps from your phone, but if you want to showcase your portfolio on it, there are a few simple steps to make it as painless and efficient as possible.

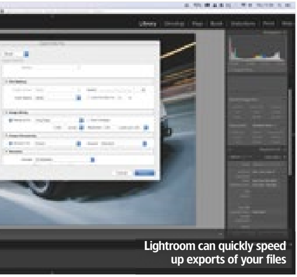




BIG picture

A beautiful scene of migrating grey cranes over Israel

Photographing birds is an activity that can be done all year round. Many of the birds in your garden are migratory birds that will only be with you for a short time. In this image by Menahem Kahana, we see grey cranes flocking at the Agamon Hula Lake in northern Israel. More than half a billion birds of some 400 different species pass through the Jordan Valley to Africa and return to Europe during the year. Approximately 40,000 grey cranes stayed this winter in the Agamon Hula Lake instead of migrating to Africa, taking advantage of the safety of this artificial water source. Thankfully, you won't quite have to go to those lengths in your own garden.



Lightroom can quickly speed up exports of your files

1 The first thing to do is think about resizing your photo – you can do this in Photoshop, with a handy shortcut of hitting Alt+Ctrl+I, then opting to set the longest side at 1,500 pixels (go up to 2,000 pixels if you wish).

2 Think about sharpening your image for screen to give your image a bit more 'bite'. The Unsharp Mask tool in Photoshop (Filter> Sharpen>Unsharp Mask) does the job if used with restraint. Save as a JPEG copy.

3 Now to get your resized image from your computer to your phone. Emailing it to yourself is an option, then save the image to an album on your device. You can also use Bluetooth and Dropbox (you'll need the app).

4 If using Lightroom, things are even more straightforward. You can export your file direct to email, as well as setting the document size, level of sharpening and file format. Hit Export and you're in business.

Words & numbers

> *When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence.*
>
> **Ansel Adams**
> American photographer
> 1902-1984

2.4 million

Exhibition space at the CES 2016 tech show in Las Vegas, in square feet

SOURCE: CES

cliftoncameras

Nikon | **PREMIER** Dealer

D810

I AM A MODERN MASTERPIECE

Bring the imaging power of a massive 36.3 megapixels to a diverse range of scenes. With the D810, Nikon sets a new standard for quality in stills and video. Its all-new FX-format image sensor and EXPEED 4 image-processing engine work together to produce images with a clarity that surpasses even the D800/D800E

D810 Body £2,199.00 or £34.47 P/M

D750

I AM FULL FRAME FREEDOM

Packed with imaging power and speed, the D750 captures peak action at a 24.3 megapixel resolution. Your photographic instincts are supported by further performance proven features. Leaving you free to concentrate on timing and composition and let the camera do the rest.

D750 Body £1,469.00 or £22.00 P/M
24-85 mm VR lens Kit £1,849.00 or £27.54 P/M
24-120mm lens Kit £2,099.00 or £29.33 P/M

Intuitive to use
& fully connected

D5500

Lightweight and powerful, this slimline D-SLR with familiar touchscreen operation frees you to do more with your photography.

Inspiring image quality • Vari-angle touchscreen • Built in Wi-Fi • Perfect grip

Capture your best images yet

D5500 Body £499.00 or £8.20 P/M
D5500 18-55mm VRII Kit £569.00 or £8.79 P/M
D5500 18-140mm VR Kit £699.00 or £11.25 P/M

PORTRAIT
NIKKOR LENSES

AF-S 50mm f1.4G Lens
£349.00 or £9.53 P/M

85mm F1.8G AF-S Lens
£399.00 or £10.89 P/M

LANDSCAPE
NIKKOR LENSES

16-35mm f4G ED VR AF-S NIKKOR
£819.00 or £22.36 P/M

10-24mm f3.5-4.5 G AF-S DX Lens
£669.00 or pay £18.27 P/M

Visit our store to try out all the Nikon products

MACRO
NIKKOR LENSES

60mm f/2.8G ED AF-S Micro
£449.00 or pay £12.26 P/M

105mm f/2.8G AF-S VR Micro
£679.00 or pay £18.54 P/M

FLASH
SPEEDLIGHT

Speedlight SB-910
Professional i-TTL (intelligent TTL) Speedlight

Speedlight SB-700
Dedicated Digital Flashgun

£339.00 or pay £7.96 P/M

£229.00

We carry the full Nikon range

Check our website for the latest products

* Finance Example: Purchase Price £2,349.00. No deposit. Leaves a balance of £2,349.00. This will equate to 48 monthly payments @ £64.15. This loan will have a representative APR of 14.9%. You will pay back a total of £3,079.20 of which £730.20 is interest.

Clifton Cameras Ltd is registered in England & Wales 5819460. Registered Office: 28 Parsonage Street, Dursley, GL11 4AA. Clifton Cameras Ltd acts as a credit broker and only offers credit products from Secure Trust Bank PLC trading as V12 Retail Finance. Clifton Cameras Ltd is authorised and regulated by the Financial Conduct Authority. Our registration number is 64436. Credit provided subject to age and status.

GENUINE UK STOCK

www.cliftoncameras.co.uk
email: sales@cliftoncameras.co.uk
E&OE Prices correct at time of print but are subject to change

28 Parsonage Street
Dursley
Gloucestershire
GL11 4AA

tel: 01453 548 128
OPENING HOURS
MON - SAT 10AM - 5:30PM

Flash with a cooling system

NIKON has unveiled its SB-5000 professional-level flashgun – the first Nikon Speedlight to feature radio control.

Priced £499.99, the SB-5000's radio control is designed to remove the need for direct line of sight between master and slave flash units, and boost reliability when shooting in bright sunlight, according to Nikon. It claims the unit's on-board cooling system allows more than 100 rapid-fire shots when operated at full power.

The flash weighs 420g. It tilts down to 7° or up to 90°, and rotates 180° horizontally to the left and right. Key features include a guide number of 34.5m at ISO 100 and an FX-format zoom range of 24-200mm (14mm when using the built-in wide panel). The SB-5000 is due to go on sale in March.

Subscribe to Amateur Photographer
SAVE 43%*
Visit amateurphotographersubs.co.uk (or see page 38)
* when you pay by UK Direct Debit

Nikon's new DSLR flagship offers near night-vision

NIKON has revealed a new flagship FX-format DSLR, which it claims is capable of shooting in 'extreme low light' using an astonishing ISO of 3,280,000.

Trumpeted as Nikon's best-ever DSLR that the camera industry has been waiting for, the Nikon D5 will go on sale in March with a body-only price of £5,199.99.

Sharing many features with its DX-format cousin, the D500 (see *News*, AP 16 January), the full-frame D5 boasts a new 20.8-million-pixel, FX-format, CMOS sensor designed to enable the camera to shoot between ISO 100 and ISO 102,400.

However, extended sensitivity settings allow the user to expand ISO to 50-3,280,000, delivering 'near night-vision capability that's well beyond the visibility of the human eye', according to a statement released by Nikon USA. The statement adds: 'This extreme sensitivity is a benefit to photojournalists, as well as for surveillance and security applications, letting users get shots others cannot see without a flash.'

Furthermore, ISO 3,280,000 is also available in 4K UHD video mode, which is a first for a flagship FX-format model and has options for 30p, 25p and 24p.

'The D5 doesn't simply get the shot that others might miss – it helps get the shots that others just simply cannot,' claimed Masahiro Horie, director of marketing and planning at Nikon USA.

Improvements over the D4S, announced last year, also include the inclusion of an Expeed 5 image processor built to enable a continuous burst up to 12fps – deploying full AE and AF – with the option to increase the frame rate to 14fps by setting the camera to mirror-up mode (when exposure and focusing are fixed).

The D5's buffer is designed to allow the photographer to shoot up to 200 14-bit raw images in a single burst. The processor is 25% more efficient than its predecessor, enabling up to 3,780 shots per charge, according to Nikon.

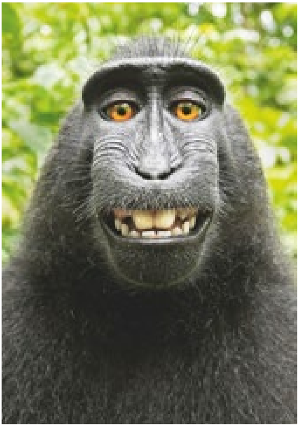
Like the D500, the Nikon D5 features a 153-point autofocus system that includes 99 cross-type sensors. The AF system can also be configured for 72 and 25-point coverage, if desired, when using continuous AF. Fifteen of the AF points function up to f/8.

Also new is a 3.2in, 2,359,000-dot touchscreen display and 180,000-pixel RGB metering system. Interestingly, Nikon has committed to produce the D5 in two versions, one with two Compact Flash card slots and the other with two XQD memory card slots.

The read and write speed of the XQD cards is 'up to 35% faster' than CF cards, explained Nikon.

● Don't miss next week's issue (on sale 26 January), when we take a first look at the Nikon D5 and D5500.

Judge rejects copyright claim


© DAVID SLATER

THE BRITISH photographer who set up a shoot in which a monkey fired his camera's shutter button via a cable release has welcomed a US ruling that a monkey cannot own copyright.

A lawsuit, launched last year by animal rights charity People for the Ethical Treatment of Animals (PETA), challenged photographer David Slater's rights over the image (right) in a San Francisco federal court.

PETA is seeking 100% of the proceeds from the commercial use of the photo to benefit the black macaque monkey 'and his community'. The charity wanted the federal court to grant it the right to manage copyright and license the image.

But US District Judge William Orrick said that 'while Congress and the President can extend the protection of law to animals as well as humans, there is no indication they did so in the Copyright Act', reported Associated Press.

Slater told AP: 'I have always owned the copyright... I chose the lens, the exposure settings, even put a flashgun on the camera and mounted it on a tripod with composition set and light direction fixed. This is what confers authorship – the creative intent and actions before a button is pressed.

'The button-presser merely fixes the intangible idea onto a sensor (in digital terms).'

Slater said he is 'confident' over the eventual outcome of the San Francisco court case launched by PETA, which has pledged to continue its fight for the monkey's alleged rights. PETA claims that the animal 'hijacked' Slater's camera gear to take 'a few expert selfies of his own'.

Canon debuts two bridge cameras

TWO NEW bridge cameras starred among a flurry of compact cameras from Canon at CES in Las Vegas.

The PowerShot SX540 HS and PowerShot SX420 IS feature 20.3MP and 20MP imaging sensors respectively.

The SX540 HS carries a DIGIC 6 image processor and a 50x optical zoom (24mm at the wide end) in an outfit priced £299.99.

It also features an improved Zoom Framing Assist Lock function – engaging a stabilisation mode designed to allow users to frame their subject easily while keeping the camera centred and in focus.

The pocketable PowerShot SX420 IS sports a 42x zoom, a DIGIC 4+ processor and a 3in LCD screen.

Both models will be available this month.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

LONDON

© ENIKŐ NAGY

Sand in My Eyes: Sudanese Moments

Don't miss this fascinating exhibition at the Brunei Gallery, School of Oriental and African Studies, by photographer and author Enikö Nagy, who spent several years collecting everyday moments – in photography and spoken word – from more than 45 tribes and ethnic groups across Sudan.

Until 19 March, www.soas.ac.uk/gallery

KICKSTARTER

© KAYTE EVANS

Dogs: from London to LA

Support Kayte Evans' ambitious project to publish a photo book comparing how people interact with dogs in two of the world's biggest cities. 'I will get up close and personal with dogs from all walks of life,' Kayte says.

http://bit.ly/kaytedogs

GLASGOW

© CASTLEMILK PARK PARTNERSHIP

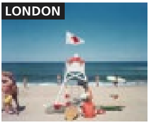
Castlemilk Park photo walking club

Free photo walk around this Glasgow park begins with a short 30-minute indoor session. Castlemilk Stables, 59 Machrie Road G45 0AZ. Second Monday of the month, 1.30pm-3.30pm.

Until 31 March, www.castlemilkpark.co.uk

Joel Meyerowitz: Cape Light

LONDON


© JOEL MEYEROWITZ

Coinciding with the re-release of the influential Cape Light collection, this exhibition at the Beetles+Huxley Gallery is the first time an extensive selection of the series has been shown in London.

27 January–20 February, www.beetlesandhuxley.com

Document Scotland: The Ties that Bind

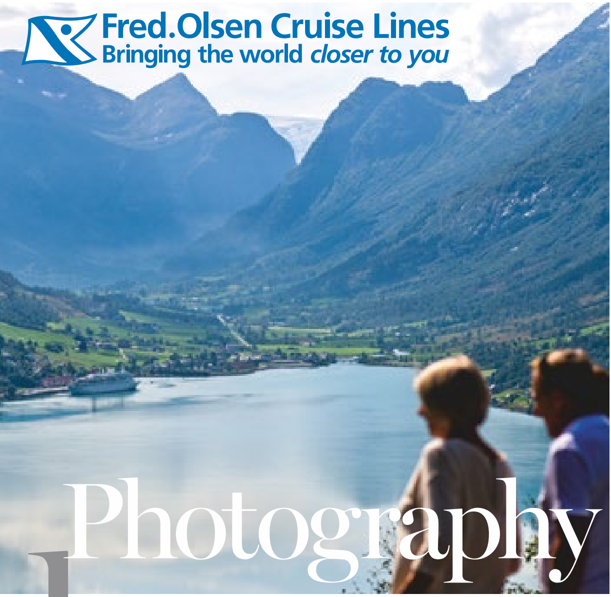
EDINBURGH

© JEREMY SUTTON-HIBBERT

Four of Scotland's most prominent documentary photographers – Stephen McLaren, Jeremy Sutton-Hibbert, Colin McPherson and Sophie Gerrard – consider an aspect of Scotland's heritage and culture.

Until 24 April, www.nationalgalleries.org

Fred.Olsen Cruise Lines
Bringing the world *closer to you*



Photography heaven

Experience the majestic fjords of Norway with **Fred. Olsen Cruise Lines**

With some of the most spectacular scenery in the world, the Norwegian fjords are a photographer's dream! Visiting this region with Fred. Olsen brings together comfort, remote yet stunning destinations, breathtaking natural beauty and the best scenic cruising – all creating an unforgettable experience.

There is the opportunity to 'get creative' with the camera both ashore, as you explore destinations including Flåm, Bergen, Olden and Eidfjord, and from the ship, as you glide through tranquil waters, passing sheer mountainsides, thundering waterfalls and famous natural landmarks including Nærøyfjord, 'Preikestolen' ('Pulpit Rock') and 'Kjerag' ('The Mountain Bolt').

In the destinations there is also the chance to partake in shore tours, which can offer very unique vantage points for photographers. Whether it is kayaking the crystal-clear waters of Hardangerfjord; taking a journey on the Flåm Railway; experiencing an exhilarating inflatable boat ride along Nordfjord; or journeying through the spectacular Jotunheimen National Park to admire dramatic alpine peaks, glaciers and waterfalls, there are endless moments to capture a striking photograph.

Norwegian heritage

Fred. Olsen is renowned for offering some of the best Norwegian Fjords cruises in the industry; the company's strong Norwegian heritage, which dates back to 1848, and its fleet of smaller, more intimate ships has allowed the cruise line to create some of the most unique cruise itineraries possible. Many of today's mega-ships cannot get anywhere near the stunning sites that Fred. Olsen's ships can.

Tailor your experience

In 2016/17 Fred. Olsen is offering 20 itineraries to the Norwegian fjords, ranging from five nights to nine nights, with a host of different experiences, destinations and shore tours to choose from. Whichever itinerary you decide on, you are sure to appreciate the magnificent landscapes of Norway and come home with some of the most outstanding photographs.

Find out more about Fred. Olsen Cruise Lines by visiting the website at www.fredolsencruises.com or call and speak to one of their cruise experts on 0800 0355 087

Viewpoint Jon Bentley

Believe it or not, the medium of radio can be an effective and creative way of bringing special photographs – and the often moving stories that lie behind them – to life

For obvious reasons, I've never considered radio a medium for appreciating photography, but listening to BBC Radio 4's *iPM* programme on 2 January proved me wrong. For its *Your Photos of 2015* edition, the show had asked listeners to send in one photograph that they had taken during 2015 that was special to them, and explain why it was so important.

The producers had included Louise Fryer from VocalEyes – an audio-description charity that aims to open up the arts for the blind and partially sighted – and she expertly described the elements of the photos through concise 'word pictures'.

Her descriptions were skilfully edited into enlightening interviews by Eddie Mair and Jennifer Tracey, where the listeners talked, often movingly, about their shots. Charlotte Clough, for example, had sent in a picture of a bunch of keys dangling in a lock on a weather-beaten door. She described how she'd moved from a job in Hampshire to buying and running the only veterinary practice on the Isle of Arran. She'd always wanted to live on an island and run her own business, and these keys were the start of her realising that dream.

As you'd expect, the programme had also posted the chosen photographs on its website. Halfway through the show, I was unable to resist looking at the real thing.

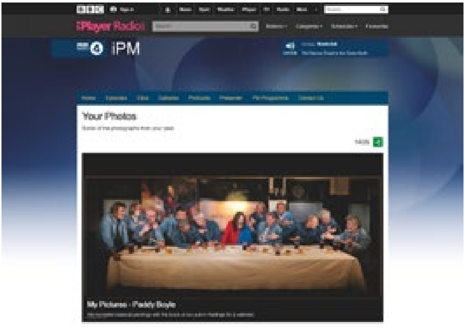
I was pleasantly amused by architectural photographer Paddy Boyle's recreation of Leonardo da Vinci's painting of *The Last Supper*. He'd carefully arranged a cast of mates from his local pub all eating burgers.

I was touched by Kevin Power's picture, the last one he took of his nan before she died. It's a close-up of her frail wrist, with a loose-strapped watch and her NHS label bearing bureaucratic details representing her life. 'She would have hated me to take a picture of her face,' he said.

Martin Bloomfield's shot of a bridge packed with floral tributes near the site of the Shoreham Airshow disaster, against a spectacular sunrise, was also poignant. He described how taking the photo was a very different experience to his work for Sussex Police as a crime-scene photographer, and revealed that he and his wife had driven down the road where the plane crashed only moments before.

I'd urge you to listen to the programme on iPlayer at www.bbc.co.uk/programmes/b06spm7k. Photography on the radio can be surprisingly good.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

THE VIEWS EXPRESSED IN THIS COLUMN ARE NOT NECESSARILY THOSE OF AMATEUR PHOTOGRAPHER MAGAZINE OR TIME INC. (UK)

New Books

The latest and best books from the world of photography. By Oliver Atwell

© PAUL MITCHELL

Landscape Photographer of the Year: Collection 9

By Charlie Waite, AA Publishing, £25, hardback, 224 pages, ISBN 978-0-74957-726-1

LANDSCAPE
PHOTOGRAPHER OF THE YEAR

NOW IN its ninth year, the Landscape Photographer of the Year competition is a major event in any photographer's diary. The prestigious contest receives a staggering number of entries from amateurs and professionals around the world, celebrating the stunning and varied landscape of the British Isles. This year, just as every year, the judges – including AP Editor Nigel Atherton – were faced with the daunting task of poring over the submitted images and picking those that particularly stand out, capture the imagination and inspire. This book brings together the shortlisted and winning images, including overall winner Andy Farrer. As ever, the book is a brilliant source of inspiration for anyone looking to get outdoors and capture the magnificence of nature. ★★★★★

A Handbook for Dog Walkers

By Tomáš Werner, GOST Books, £15, hardback, 72 pages, ISBN 978-1-91040-102-6

Dog Walkers

TOMAS Werner sums up his project thus: 'It's about a small dog called Q that I met when I was in-between "real" jobs. It didn't take long before I started photographing him, often placing him on various kinds of pedestals. Q would always be so eager to pose for me. It almost seemed like he was waiting to be photographed.' Each one of the images displays Florida resident Q, an eager little Pomeranian, standing in different alcoves, or on top of various 'stages' – think water pipes, ice dispensers, post boxes, plant pots, air-conditioning units... But before you start to scoff, there is something utterly endearing about seeing this wee dog contrasted against the sets of colourful, sun-bleached Miami. This is Werner's contribution to 'the dog as represented in art history', and to be honest it's no more ridiculous than any other past incarnation. ★★★★☆

Cruise with real confidence, with
FRED.'S ENJOYMENT PROMISE
for new guests
IF A FRED. OLSEN CRUISE ISN'T FOR YOU
FRED.'S ENJOYMENT PROMISE
WE'LL REFUND YOUR CRUISE FARE*
UK CRUISERS' CHOICE
CRUISE CRITIC
2015
feefo
GOLD
Trusted Merchant 2015
TELLY AWARD
WINNER 2015

We're so confident that you'll enjoy the whole Fred. experience that if it's your first time on a Fred. Olsen cruise and within a couple of days of sailing you find it's not for you, let us know and we'll arrange for a flight back to the UK from the next port and give you your money back*.

What's more, book your next holiday with Fred. during your first cruise and pay only £1 per person deposit**. You really can't lose out. With Fred. you can book with confidence.

Fred. Olsen won five categories in the 2015 *Cruise Critic* awards

In over 13,000 independent guest reviews, 95% rated us Excellent or Good

Fred. Olsen won 'Britain's Best Cruise Line for Food 2015' in the *Holiday & Cruise Telly Awards*

Fred.Olsen Cruise Lines
Bringing the world *closer to you*

To book, search for **'Fred. Olsen'** online, see a **travel agent** or call **0800 0355 084**

*The Enjoyment Promise is only applicable to guests who have not cruised on a Fred. Olsen Cruise Lines ("FOCL") ship before. It excludes Party Nights and cruises of 4 nights or less. The promise only applies to bookings made for departures more than 12 weeks ahead. The Enjoyment Promise only applies to passengers who have contracted with FOCL and excludes cruises on vessels operated by FOCL but booked through 3rd Party operators. Should you wish to invoke the Enjoyment Promise, you will need to inform Guest Relations within 48 hours of sailing at the latest. FOCL will arrange and pay for a flight and/or transport back to the UK. FOCL will refund the cruise cost only but will not refund other costs. **The £1 per person deposit offer for the second cruise is only applicable to guests on their first FOCL cruise. The second booking must be made on board. You will be required to pay £1 per person deposit at time of booking, with the remaining balance of the cruise fare paid 90 days prior to departure. If the booking is cancelled 91 days or more prior to departure, the cancellation fee is £1 per person, replacing the standard 15% cancellation fee. E&OE.

ATOL PROTECTED 5018

ABTA
Travel with confidence

Fujifilm X-Pro2

Does the **X-Pro2** have what it takes to be more successful than Fujifilm's X-T1 and X-T10? **Michael Topham** tries out the latest flagship model

Power management

The X-Pro2 offers three power settings – high performance, standard and economy. The battery will last for 210 shots using the EVF in high-performance mode.

Front control dial

The X-Pro2 addresses the lack of a front dial on the X-Pro1. With the shutter speed set to its 'T' mode, this dial can be used to adjust the shutter-speed value.

Shutter durability

The X-Pro2's focal-plane shutter has been rigorously tested and is said to be good for 150,000 actuations.

At a glance

- 24.3-million-pixel, APS-C X-Trans CMOS II
- Fujifilm X-mount
- ISO 200-12,800 (extendable to ISO 100-51,200)
- Hybrid viewfinder (optical/electronic)
- 3in, 1.62-million-dot LCD
- 8fps continuous shooting
- Dual SD memory card slots
- Price £1,349 (body only)

FUJIFILM'S new flagship model in the X series has finally surfaced in the form of the X-Pro2. Sitting above the X-T1 and X-T10, the X-Pro2 looks set to follow in the footsteps of their success and becomes the out-and-out replacement for the X-Pro1. The X-Pro2 has been in the offing for quite some time, but now it's finally here, is it the camera we've all been waiting for?

Features

A glance at the body shape and design suggests the X-Pro2 isn't radically different from the X-Pro1. Delve beyond the surface and you quickly realise there's more to the X-Pro2 than initially meets the eye. The headline feature is its new 24.3-million-pixel X-Trans CMOS III sensor that teams up with a new and improved EXR image processor that's claimed to be four times faster than its predecessor. This pairing delivers multiple benefits – the improved ISO range offers a standard output sensitivity of 200-12,800 (extendable to 100-51,200), and there's the option to shoot continuously at up to 8fps.

Advancing on the X-Pro1's 49-point contrast-detect AF system, the X-Pro2 provides a hybrid phase and contrast-detection autofocus system. There are 77 focus points across the screen in single AF mode with 49 of these points being of the phase-detection type. Switch to AF tracking mode and there are 273 focus points across the screen, 169 of which are phase detection. A new joystick controller can be used to move the AF point and the X-Pro2 also inherits the zone and wide/tracking modes first seen on the X-T10.

In a similar fashion to the X-Pro1, the X-Pro2 features a hybrid viewfinder that marries the best of both optical and electronic views. The viewfinder selector lever at the front of the body switches between optical and electronic views, with the former offering 92% coverage and the latter covering 100% of frame. The refresh rate is claimed to be 40% faster, and both the size (0.48in) and resolution (2.36 million dots) are superior to that of the X-Pro1. Viewing of images at the rear has also been

The shutter-speed dial has to be lifted and rotated to adjust ISO – something that's easier said than done

AP was granted an opportunity to get hands-on with the X-Pro2 prior to its official launch

enhanced with a new 3in, 1.62-million-dot screen. It doesn't support touch operation and it's fixed, too, unlike the tilt screens found on the X-T1 and X-T10.

The X-Pro2 has a mechanical focal-plane shutter like the X-Pro1, but in addition there's an electronic shutter that provides silent operation and the option to increase the shutter speed from the mechanical 1/8,000sec limit right up to 1/32,000sec.

Other features include an Acros black & white film-simulation mode that applies additional grain and contrast, a dual SD card slot, as well as a new graphical user interface. Anyone wishing to shoot video has the option of recording full HD (1920x1080) footage, but Fujifilm has decided to leave 4K out, despite claiming the new processor is capable of supporting it. The X-Pro2 accepts the NP-W126 battery, and three power modes – high performance, standard and economy – offer varying levels of stamina, from 210 shots per charge to 250 and 330 shots respectively.

First impressions

The X-Pro1 was a big hit with those after a digital rangefinder, and the all-new X-Pro2 looks set to go one better. It shares a striking resemblance with its predecessor in terms of its body design, but the subtle refinements Fujifilm has made are designed to make it more practical and enjoyable to use – the new AF toggle at the rear being one example.

Although I wasn't sold on the idea of incorporating ISO control with the shutter-speed dial during my brief hands-on experience, the increased resolution of both the rear screen and the viewfinder are well received. We'll have to wait for a review sample to arrive before we get a chance to run it through the lab to find out how well the new 24.3-million-pixel X-Trans CMOS III sensor performs, but I can report that the speed of autofocus is extremely snappy, and having so many AF points to choose from is another area where it excels over the X-Pro1.

In the hand, the body feels extremely robust. The new graphical user interface makes navigating the menu a breeze and a number of other additions, such as the electronic shutter, make the X-Pro2 a tempting choice for working pros and keen enthusiasts, not forgetting X-Pro1 users looking for a suitable upgrade.

Ergonomics

THE CONSTRUCTION of the X-Pro2 body is made up of four aluminium panels compared with three on the X-Pro1, and the grip has been re-sculpted to improve the feel in the hand. Finished in semi-gloss black paint, the body is weather-resistant to match Fujinon lenses that carry the WR designation, and it becomes the world's first mirrorless camera to feature a dual SD card slot. Merging ISO and shutter-speed control into one dial on the top-plate may seem like an ingenious idea, but during my hands-on experience I found myself occasionally adjusting the shutter speed when attempting to change the ISO. Other downsides are that the ISO values are small to read and they appear upside down when the shutter speed is set to around 1/60sec. Having to lift the dial and twist it when the camera was raised to my eye felt slightly awkward in the brief time I used the camera. There's also ±3EV control from the exposure-compensation dial, as well as a new 'C' setting that switches exposure-compensation operation to the front dial and expands the range to ±5EV.

'CSCs must boost AF response for moving subjects'

Interview

AP spoke to Fujifilm's Takashi Ueno

© MICHAEL TOPHAM

Fujifilm's Takashi Ueno wraps his hands around the X-Pro2

MIRRORLESS cameras must improve their AF response to better cope with moving subjects if they are to rival DSLRs in this area, according to the man in charge of product planning for the Fujifilm X-Pro2. If this is achieved, it would represent a game-changer in a market where compact system cameras already hold several advantages over DSLRs, according to Takashi Ueno, optical device and electronic imaging products manager at Fujifilm.

Asked in general terms how CSCs can be improved, Ueno told AP's Chris Cheesman: 'Especially for the moving subject, DSLR has [the] advantage – more advantage than mirrorless. So mirrorless must improve the response, such as autofocus to reduce the blackout time and so on. If we achieve such function, maybe we can game change...'

Ueno listed several areas in which CSCs already exceed DSLRs, including 'accuracy of focus'.

Fujifilm now hopes to expand its market following the success of the highly regarded X-Pro1, released four years ago. With this in mind, and after calls from professionals, it has moved to boost key aspects, such as pixel resolution, AF and shooting speeds in the latest X-series incarnation.

Although the X-Pro2 features a 24.3-million-pixel sensor, Ueno stressed that Fujifilm had been satisfied with the 16MP of the X-Pro1 – a camera that the company intended to keep on the market for three years, before establishing what improvements were necessary over the course of the past 12 months.

So why opt for 24MP? 'In general, [at] higher resolution, the sensor becomes weak at higher sensitivity,' Ueno explained. 'Twenty-four megapixels is the best balance for sensitivity and resolution.'

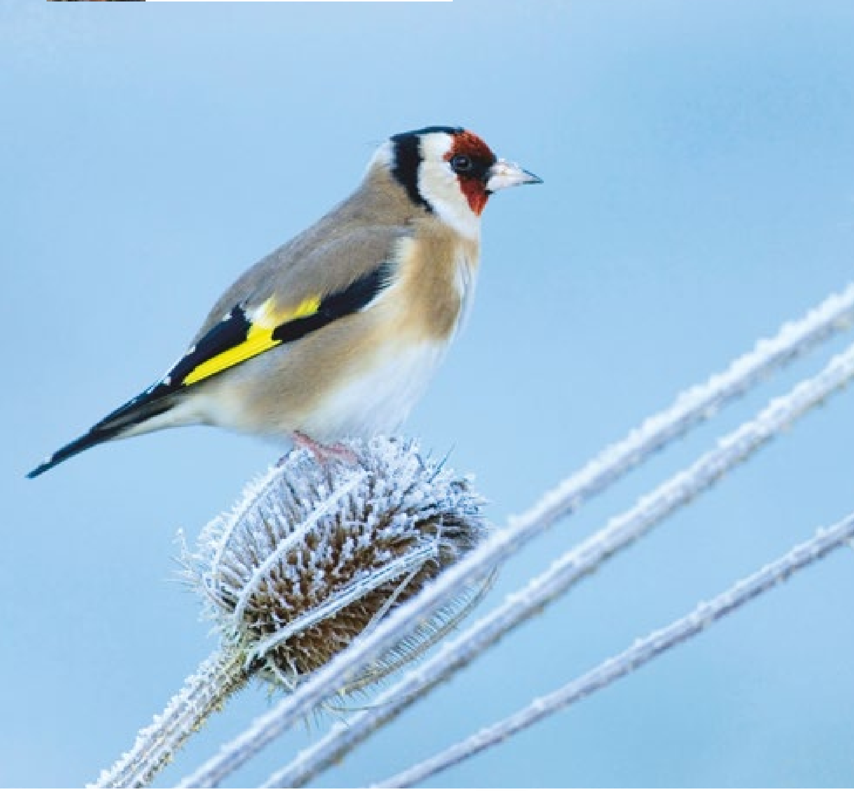
Asked if Fujifilm may exceed 24 million pixels in a future camera, Ueno said that it would depend on the sensor technology available at the time, although he didn't elaborate further.

Meanwhile, Ueno remarked on the reasons for the lack of 4K video, suggesting that it was a feature Fujifilm had in fact considered for the X-Pro2 but rejected after garnering feedback from many amateur and professional photographers.

'More than 80% of [the comments received] didn't request 4K because X-Pro is a special[ist] stills photography camera,' said Ueno.

David Tipling

David is one of the most widely published wildlife photographers in the world. His pictures appear on hundreds of book and magazine covers, and have been used in various other ways, from wine labels to being projected in New York's Times Square. **www.davidtipling.com**



KIT LIST

Telephoto lens ▼

Use a telephoto lens with a range from 300mm upwards, with 500mm being ideal. A zoom lens is useful, particularly at drinking pools when birds of various sizes may appear.

Plastic spring clamps ▶

Large plastic spring clamps are ideal for securing perches onto canes so you can place them near your feeder. Duct tape can be just as useful, too.

Reflector ▶

I sometimes use a reflector to bounce light onto my subjects. This can be especially effective when shooting into the light, as it allows me to illuminate the side of the bird's body that's in shadow.

Bird's-eye view

David Tipling reveals how to make the most of the fabulous opportunities to shoot garden birds on your doorstep

It can be easy to ignore a photographic opportunity right under your nose, but rewarding wildlife photography can be enjoyed from your home. Many woodland bird species are challenging to approach in the countryside, but by providing food in your garden, eye-catching pictures can be made to look as if they were shot in a wild wood. If you don't have a garden, chances are you may not live too far from a nature reserve with a feeding station, which can offer similar opportunities.

The first step is to set up a natural-looking perch close to your bird table or feeder, so visiting birds land on it before hopping onto the food. When positioning a perch, think about backgrounds and light. Your perch needs to be out of shot of the feeder. Ideally, you want the sun behind you at the time of day you are likely to photograph. This positioning may allow you to shoot into the

With a bit of planning, eye-catching shots can be made on your doorstep. This goldfinch was caught on a frosted teazel

ALL PICTURES © DAVID TIPLING

Think about backgrounds and perches to tell a story with your images

Remote trigger

A trigger-release system is a good investment for capturing images with wideangle lenses. Garden birds will quickly get used to a camera being placed close to a perch.

Portable hide

A portable hide gives you the freedom to set up in the optimum spot for light and backgrounds. Hunting blinds and bespoke photography hides come in all shapes and sizes. Expect to pay around £150 for a good one.

A telephoto lens with a fast maximum aperture can be useful when shooting your garden visitors

Drilling holes in old stumps and filling them with fat or nuts can draw in a host of birds, such as this great spotted woodpecker

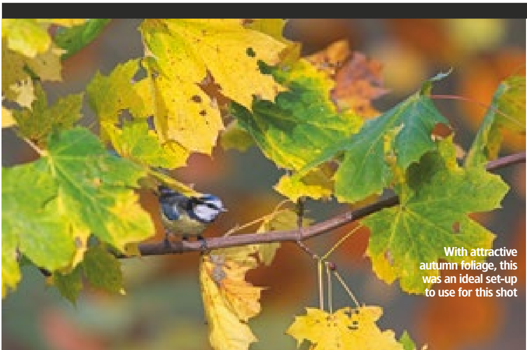
light, too, for backlit shots and silhouettes. Mornings tend to be best for bird activity. Soon after dawn, especially after a cold night, your garden visitors will be refuelling and there should be plenty of activity.

Late autumn through to early spring is best. Numbers of birds visiting gardens tend to peak in late winter, when food availability in the countryside is at its lowest. It is then that the widest variety of species is likely to show up.

Get in range

Once everything is set up and the birds are pouring into your avian café, the next challenge is to be within range to photograph. A portable hide is the obvious choice, but budget options include simply photographing from the house or a shed. You could also make a hide out of weed-suppressing material. Build a frame and simply wrap the material around, making a door and cutting an opening for your lens. If you wish to sit back in comfort, a trigger release to fire your camera remotely is worth considering. There are plenty of relatively inexpensive options on the market.

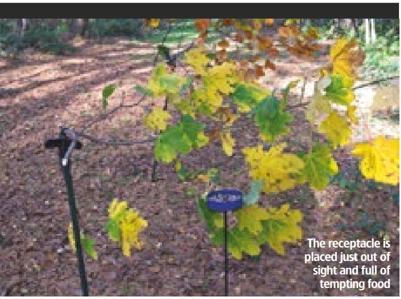
If you struggle to get birds to



With attractive autumn foliage, this was an ideal set-up to use for this shot

Set-up shot

For this shot (left), I placed a small food receptacle just below some attractive autumn foliage. I was careful to place it in such a position that visiting birds would tend to land among the leaves before hopping onto the food. The foliage from the sycamore branch is attached to a couple of old hide poles with a large Rolson nylon spring clamp to hold it firmly in place (see right). For the background, I placed a second branch from a beech tree behind to give a subtly different coloured backdrop. I decided to have the bird quite small in the frame to enhance the feel of autumn and the strong colours at this time of year.



The receptacle is placed just out of sight and full of tempting food

land on a perch, it may be that it is too easy for them to fly straight onto the food. There are ways of making this trickier, although it may take some fiddling. I can sometimes spend a couple of hours re-aligning things and continually moving props and perches around. I sometimes tape an old film canister to a garden cane, or use a bird-feeding dish on a metal rod filled with food and placed below the branch on which I wish to photograph the bird. This works well as it is hard for birds to land on, and if there are a lot of birds they have to queue. The perch is then more likely to get used.

Favoured spots

When observing birds coming in to feed, you will notice there are certain trees or bushes on which they loiter first. Try placing your perch on the same side so they have to land on the perch before the food. Once plenty of static shots have been bagged, it is tempting to try for some more dynamic images. Capturing small birds such as blue and coal tits in flight is challenging. One technique is to shoot as they fly from perch to feeder. If both are placed in the same plane of focus, you can manually focus your lens, have everything locked down on a tripod and simply fire the camera as soon as the bird twitches. Don't look through the viewfinder as you will invariably be too slow – it's better to use a trigger release so you can sit comfortably and concentrate. If you try often enough, you should get some successful shots.

Birds need to drink and bathe daily, so the provision of water can offer great opportunities too, especially at times when your feeders may be quiet. Keep water baths filled all year, as dry spells mean you should attract regular visitors. Even if birds don't use it regularly, they will be aware of it and will visit when water is scarce.

In summer, some species, especially blackbirds, like sun bathing. It is worth introducing a patch of really fine dusty soil, as this may tempt them to dust bathe. They do this to rid themselves of mites, and a good range of species can be photographed in this way.

During midwinter, food is scarce. If it snows, robins, blackbirds and the normally shy mistle thrush will seek out bushes with berries. It is worth planting a berry-yielding bush if you don't have one. Place a net over it in autumn to prevent the berries being eaten prematurely, then remove it when it snows. It will prove irresistible.

Think about planting a berry-yielding bush to tempt birds to feed

Make sure you have a wide food choice to attract as many birds as possible

Think about the background when you position yourself to avoid distractions

DAVID'S TOP TIPS

Photographing birds at a feeding station or drinking pool, whether you decide to set something up in your garden or out in the wider countryside, is fun and can be as simple or as challenging as you wish to make it.

Get your food choice right, making sure you cater for the birds you want to attract to your garden. Once they start appearing, make sure you top up feeding stations regularly to ensure their return.

Start simple, but you'll find that the more you experiment with your set-ups and shots, the more ideas will develop for different images. For instance, backdrops can be old bed sheets sprayed in natural-looking greens or browns, while junk shops and car-boot sales can be a great source for finding props.

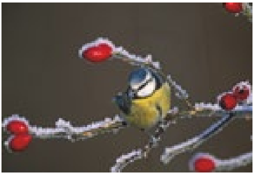
To kick things off, here are some useful tips and tricks.

Wide food choice

A wide food choice will attract a greater diversity of birds. Blackbirds and song thrushes love sultanas, while long-tailed tits and great spotted woodpeckers come to fat. Most tits will come to peanuts or seeds, while black sunflower seeds are a favourite of finches.

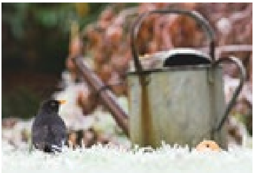
Use an upturned bin lid

If you want your garden visitors to drink or bathe, an upturned dustbin lid set into the ground is ideal. Put a brick or stones in the middle so the water is not too deep for the birds to bathe, and to make it look natural cover the sides with moss or bark.



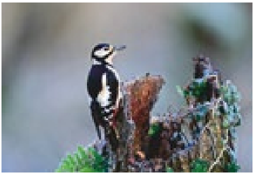
Backgrounds

Try to have a clean background. This might mean keeping the perch and feeder sufficiently far from hedges or fences so that backgrounds can be out of focus. If this is a problem, and if you are handy at DIY, think of building a simple A-frame on which you can hang a backdrop.



Tell a story

Try to take advantage of the seasons, utilising autumn leaves, berries in winter, or blossom in spring. Props such as an old metal watering can, plant pots or a spade handle can convey a garden setting and help give a sense of place to the shot.



Bring out the drill

For birds that love fat and peanuts, try drilling into a log, then stuff fat or nuts into the holes. Food should be invisible to the camera to keep things looking natural. For natural goldfinch shots, see if you can collect some teasels and then sprinkle niger seeds over the heads.

'JETTY'
Jetty was photographed by Mark Bauer using the Lee Filter's Little Stopper and 0.6 ND Hard Grad filter.

Full range of **LEE FILTERS** available from

WWW.SRB-PHOTOGRAPHIC.CO.UK

100mm

Foundation Kit	£59.95
Professional Kit	£115.00
Upgrade Kit	£75.00
Standard Adaptor Rings	from £20.00
W/A Adaptor Rings	£40.00

Full ND:	Hard Grad:	Soft Grad:
0.3, 0.6, 0.9, 1.2	0.3, 0.6, 0.9, 1.2	0.3, 0.6, 0.9, 1.2
from £85.00	from £78.00	from £78.00

Landscape Polariser	£173.99
Polariser Ring	£35.00
Filter Sets	from £100.00
Digital Starter Kit	£219.95
Big Stopper	£104.95
Little Stopper	£95.99
ND Hard Grad Set	£199.00
ND Soft Grad Set	£199.00
Lee Filters Books	from £10.00
Lee Filters DVDs	from £19.95
Cleaning Cloth	£5.95
Field Pouch	£37.99
Filter Pouch	from £26.00
Triple Filter Wrap	£5.00

SPECIAL OFFER

EXCLUSIVE LEE FILTERS OFFER

Includes:
- Foundation Kit
- Adaptor Ring
- 0.6 ND Grad Filter

from just £139.95!!

SRB PHOTOGRAPHIC Est. 1967
01582 661878
srb-photographic.co.uk

sev5n

Seven5 Holder	£59.50
Seven5 Adaptor Rings	£17.50
Seven5 Stater Kit	£109.00
Seven5 Deluxe Kit	£460.00

Full ND:	Hard Grad:	Soft Grad:
0.3, 0.6, 0.9	0.3, 0.6, 0.9	0.3, 0.6, 0.9
£64.95	£52.00	£52.00

Seven5 Big Stopper	£65.00
Seven5 Little Stopper	£68.00
Seven5 Polariser	£190.00
Seven5 Hood	£69.50

SW150

Mark II Holder	£150.00
Mark II Adaptors	£90.00
ND Grad Filter Sets	£249.00
SW150 Field Pouch	£47.95

Canon 14mm Adaptor	£90.00
Nikon 14-24mm Adaptor	£90.00
Nikon 14mm Adaptor	£90.00
Samyang AE 14mm Adaptor	£90.00
Sigma 12-24mm Adaptor	£90.00
Tokina 16-28mm Adaptor	£90.00

Full ND:
0.3, 0.6, 0.9
£99.00

Hard Grad Filter	£95.00
Soft Grad Filter	£95.00
Big Stopper	£132.00
Little Stopper	£132.00
SW150 Polariser	£180.00

Inbox

Email amateurphotographer@timeinc.com and include your full postal address
Write to Inbox, Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

LETTER OF THE WEEK

Backup plan

Your *Weekend Project* 'Back up your images' (AP 9 January) is of critical importance to all photographers who have invested time, money and emotional effort in producing a library of photographs. However, I suggest that it does not go far enough. Hard drives do indeed fail, but homes are also burgled or damaged by fire. Backing up to a second hard drive that sits next to a computer will not deal with the fall out from either of these potential events.

It is well worth investing £100, or probably less, to have a further hard-drive backup that is stored away from home. Burglary or fire is potentially devastating, and to lose all your photos as well would be a double whammy. What a relief, if one of these occurred, to be able to smile in the knowledge that precious memories and photos were still retrievable.
Steve Cushing, Blackpool

A good point, Steve. One of the best ideas I've heard is for two friends to get together and swap hard drives, so each becomes the other's backup in the event of a disaster. The other option, of course, is to use one of the many cloud services available, although these come with their own costs and disadvantages – Nigel Atherton, editor

SAMSUNG
16 EVO

Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.
www.samsung.com

SAMSUNG

© DAVE PAGET

Macro approach

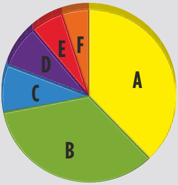
I enjoyed reading Mikael Buck's feature on macro photography (AP 2 January). I go about my own macro in a different way (see above). Using only two legs of a light tripod allows me to move the camera backwards and forwards, and with the camera set on macro I quietly approach the insect, moving the camera to get the insect in focus. This technique opens up macro to anyone. Once I am happy with the photo there is no further processing to be done. I use a Nikon S9500 set on macro and full auto with a light tripod.
Dave Paget, Surrey

Thanks Dave, that's worth repeating for those who haven't tried it. You can of course also use this technique with a monopod – Nigel Atherton, editor

Viewfinder return

How gratifying to read your *Best Features of 2015* feature (AP 19-26 December 2015) and the item on the return of the viewfinder. I wrote to your magazine a couple of years ago bemoaning the decline of this essential component of a decent camera, prompted by the absurdity that Leica had just introduced a viewfinder-less camera for a considerable price. I guess manufacturers are now seeing the error of their ways. All we need now is to talk them out of GPS, NFC, Wi-Fi and all the other baggage, and have cameras that just take photographs.
Jeremy Griffiths, Cumbria

It's great news for proper photography that more, and ever-smaller, cameras are now coming with a viewfinder. This is in large part due to advances in EVF technology. I'm not sure I agree with your last point, though. Most photographers today share their work



In AP 2 January we asked

If your camera manufacturer stopped making cameras, what would you do?

You answered

A Keep my camera as long as it met my requirements, and buy used lenses and accessories – and save some money	**38%**
B Keep my camera as long as possible, but look at options elsewhere	**34%**
C Buy an identical camera as backup while I still could	**9%**
D Sell my camera and kit and swap systems	**8%**
E Buy a new camera, but try to use my existing lenses where possible	**6%**
F None of the above	**5%**

What you said

'It was no problem when it happened to me (Minolta). I moved to something else when it was time to upgrade'

'What would I do? Not worry too much as the second-hand market would see me fine for years yet'

'I have Nikon, Pentax and Sony bodies but lenses are my best kit, and they happen to be manual focus, so I can mount them on mirrorless systems. Even if Sony stops making the E-mount, I'll have several alternatives'

This week we ask

Did you buy anything photographic in the Christmas/New Year sales?

Vote online www.amateurphotographer.co.uk

Guess the date

Photographer
TEMPTING TWENTY
SHORT AND WIDE

Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to **www.facebook.com/Amateur.photographer.magazine**. Forum members can also enter via the Forum.

The camera in AP 2 January is the Fujifilm FinePix M603. The winner is David Stearne from Norfolk, whose correct guess was drawn at random.

online, and features that enable users to do this on location are fast becoming essential for many buyers – Nigel Atherton, editor

Quids in

Thanks to your magazine I have managed to acquire a Pentax-D WR 100mm macro lens for £249 – a massive £350 off the RRP of £600. I saw it advertised in AP for £400 and shortly after Black Friday decided to contact one of your advertisers. They duly explained that it offered a hefty discount on this lens on Black Friday and could still offer me the deal. I jumped at the chance as other advertisers were still offering the said lens at £400. It really does pay dividends to buy AP.

G Tait, Manchester

We sometimes get complaints about the number of ads in AP, but for many of our readers they're an important part of the mix, and as Mr Tait's letter shows, they can save you a lot of money – Nigel Atherton, editor

16 December 2015 | www.amateurphotographer.co.uk | subscribe 0330 333 4555

Markku's marvels

Regarding Andy Westlake's choice of Markku Pajunen's image (above right) as his 'image of the year' (AP 19-26 December 2015), I thought you might be interested in the following. I first saw Markku's images when they featured in AP late last year (AP 12 September 2015). Like Andy, I was impressed by the humour and creativity. I compile the online newsletter for Reigate Photographic Society and asked Markku if I could reproduce a couple of his images and he readily agreed. You can see the results in the last item 'And Finally…' at www.reigatephotosoc.com/RPS/index.php/newsletter-74. I still smile when I think of his brilliant set of images.

Peter Flower, via email

I'm pleased you enjoyed Markku's images. For readers who haven't seen them, I'd urge visiting his website at markkupajunen.com and taking a look at the series 'Big sister's love' in particular – Andy Westlake, technical editor

In next week's issue On sale Tuesday 26 January

Nikon
D5
Nikon
D500

CES round-up

All the latest news from the **Consumer Electronics Show 2016, Las Vegas**

Stranger than fiction

Michael Chapman on how he came to take the portraits of 100 strangers he met online

Glorious food

You don't need lots of expensive gear to shoot great images of food, as Michael Powell explains

Print legacy

With the possibility of some, if not all, our digital images being lost forever in the future, Russ Barnes reveals how he created a bound portfolio

Contact

Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138
Email amateurphotographer@timeinc.com
Picture returns: Telephone 0203 148 4121
Email appicturedesk@timeinc.com

Subscriptions

Email magazinesdirect@quadrantsubs.com
Telephone 0330 3334555 or +44 (0)330 3330 233 (overseas)
One year (51 issues) UK £150.55; Europe €259;
USA $338.99; Rest of World £221.99

Test Reports

Contact OTC for copies of AP test reports. **Tel:** 01707 273 773

Advertising

Email felix.barlow@timeinc.com
Inserts
Call Innovator on 0203 148 3710

Editorial team

Group Editor	Nigel Atherton
Group Editor's PA	Christine Lay
Deputy Editor	Richard Sibley
Technical Editor	Andy Westlake
Deputy Technical Editor	Michael Topham
Technical Writer	Callum McInerney-Riley
Features & Technique Editor	Phil Hall
Senior Features Writer	Oliver Atwell
News Editor	Chris Cheesman
Production Editor	Lesley Upton
Art Editor	Mark Jacobs
Deputy Art Editor	Sarah Foster
Designer	Antony Green
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt
Online Manager	Karen Sheard
Digital Art Editor	Simon Warren
Digital Production Editor	Jacky Porter
Video Production	John Layton
Photo-Science Consultant	Professor Robert Newman
Senior contributor	Roger Hicks

Special thanks to **The moderators of the AP website** Andrew Robertson, lisadb, Nick Roberts, The Fat Controller

Advertising

Advertisement Manager	Felix Barlow	0203 148 2508
Account Manager	Simon Gerard	0203 148 2510
Senior Sales Executive	Sophia Freeman	0203 148 2637
Production Coordinator	Dave Smithers	0203 148 2674

Marketing

Marketing Manager	Samantha Blakey	0203 148 4321

Publishing team

Chief Executive Officer	Marcus Rich
Managing Director	Oswin Grady
Publishing Director	Alex Robb
Group Magazines Editor	Garry Coward-Williams

Printed in the UK by Polestar Group
Distributed by Marketforce, 5 Churchill Place, London E14.
Telephone 0203 787 9001

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE Amateur Photographer® is a registered trademark of Time Inc. (UK) © Time Inc. (UK) 2016 Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@timeinc.com Website: www.amateurphotographer.co.uk Time Inc. switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, 5 Churchill Place, London E14. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £150.55 (UK), €259 (Europe), $338.99 (USA), £221.99 (rest of world). The 2015 US annual DEU subscription price is $338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

© WAYNE JOHNS

Win! a place on our pro photography workshop

with two of the UK's best portrait photographers

PLUS try the latest kit from Fujifilm

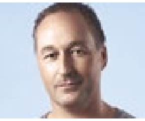
JOIN Fujifilm and *Amateur Photographer* on 19 February, as part of an extremely select group of readers, who get to try out the latest Fujifilm gear in a portrait studio session under the expert guidance of professionals Jim Marks and Wayne Johns.

Winners will be issued the latest Fujifilm pro camera, plus a choice of lenses to try out, while picking up studio tips and learning techniques from two of the UK's finest portrait photographers.

There will also be refreshments and goody bags to take home.

When 19 February **Where** Central London
Closing Date 31 January 2016

X-Photographers
FUJIFILM



Wayne Johns

Fashion, beauty, advertising and portrait photographer Wayne is best known for his artistic approach, and crisp and emotive imagery. Internationally respected as a master of lighting technique, and close attention to detail, Wayne is as in demand to teach workshops as he is from corporate clients wanting world-class images. His inspiration, enthusiasm and passion for creativity are fuelled by life and everything that has to offer. He is an artist with a camera and light.

Jim Marks

Jim has spent the past three decades lighting and directing the improbable, in a never-ending creative quest for the impossible. While peers have devoted their lives to medicine and law, Jim seeks out arresting images to sell you things you never knew you needed. From music to meatballs, entire TV series to game consoles, his focus is relentless. Any success he enjoys he puts down to one simple rule: 'Always strive to be the most enthusiastic idiot in the room.'

To enter this fantastic competition, visit
www.amateurphotographer.co.uk/fujiexperiencepro

ALL PICTURES © BOB MARTIN

The spo

It's early morning and the booming voice of Bob Martin rings out down a Skype connection from Rio de Janeiro in Brazil, where the sports photography veteran is shooting the 2016 Olympics preview events. An alumnus of the Allsport photography agency, Bob's career has stretched over 30 years and now, in his late 50s, more than 200 of his best sports images feature in the new coffee-table book, *1/1000th: The Sports Photography of Bob Martin*.

His love of photography dates back to his days as a young boy: 'I was mad about photography when I was at school,' he says. 'To be honest, I was more mad about the printing and processing bit. It was in the days even before resin-coated paper; processing films on spirals and printing black & whites in trays. I liked the process more than the creative side of photography to start with.'

In fact, Bob's first published picture – a mid-air shot from a motocross scrambling trial – was printed in *The Surrey Comet* newspaper while he was still at school. After abandoning thoughts of a career as a vet, which he admits was 'beyond my intellectual ability', Bob took a gap year in which his father hoped he would 'get the photography out of me', but fast forward 30-plus years and that clearly never happened.

He took a job with a commercial and industrial photographer shooting interiors and then worked at Imperial College London as a photographic technician. Bob recalls: 'During that period, in my early 20s, I always wanted to be a newspaper photographer – it was in the days when *The Express* had 30 staff photographers and a room where they would sit waiting to get sent on their assignments. That world really appealed to me.'

Early days at Allsport

He adds: 'Then a job came up in the darkroom at Allsport [sports agency] and I jumped at it, not because I wanted to be a sports photographer but because it was a stepping stone into press photography. At Allsport the deal was you processed and printed all week and then, if you were keen, you could go out and photograph at weekends. I was bitten by the sports photography bug when I was out at weekends shooting.

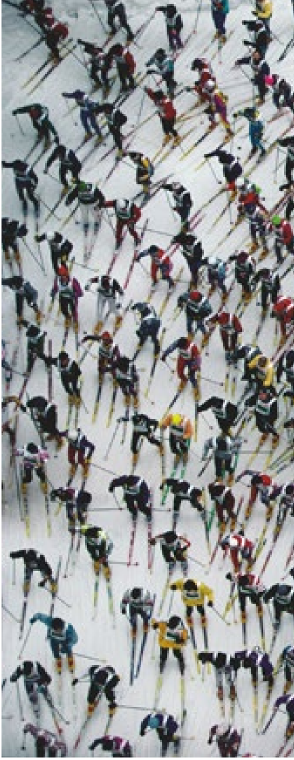
'The early days of Allsport were fantastic for me – I learned how to be a working photographer in a rough world. We had a great time in those early days – we had some fantastic photographers working together. There was me, Simon Bruty, Pascal Rondeau, Shaun Botterill – all really great photographers. We had Chris Cole as well, who's now stopped shooting sport, but he was one of the real natural photographers.'

Bob's high levels of professionalism were honed at Allsport. 'You used to come in

Champion hurdle at the Cheltenham Festival, Gloucestershire

Award-winning sports photographer **Bob Martin's** impressive images feature in his new coffee-table book *1/1000th*. He talks to **Steve Fairclough** about his 30-year career and his life-long love of photography

rts illustrator



Top left: 2006 Winter Olympics, Turin, Italy, during the K120 jump

Above left: Tough Guy Competition, South Staffordshire

Above right: Engadin Skimarathon, Switzerland

on a Monday morning and the good pictures had a red dot stuck on them. The transparencies that were really good were "red dots". You'd sit round the lightbox and look at each other's "red dots" – you slagged each other off if you had a bad shoot, or tapped each other on the shoulder if you had a good shoot. I think that Monday morning meeting, where you looked at what the others had done and what you'd done, was a real growth part in my career and made me aspire to do better. That really helped me to develop as a photographer.'

Joining *Sports Illustrated*

Following his stint at Allsport, Bob went to work for the legendary US publication *Sports Illustrated*. He reveals: 'I had the harsh realisation that it wasn't about taking 20 good pictures on one day – it was about taking one. That was the other thing that really made me as a photographer. Working for a magazine like that meant you could shoot for about six days to get one picture and it wasn't a problem, they didn't mind.'

Bob adds: 'I went off to The Masters as one of my early jobs for *Sports Illustrated*, brought the pictures in to [*Sports Illustrated's* then director of photography] Heinz Kluetmeier and I thought I'd hit the big time. I'd got loads of pictures in the magazine and he said, "Well, you didn't get the main one, did you? You didn't get the best picture. It's about getting the best picture."

'That brought it home to me that when you went out, you went after the best picture. If you went after the best picture you had a chance of getting the best picture. You should be aspiring to greatness all the time – that's how I photograph now. I don't just go and try to get something in the bag – I go hell for leather for the great picture, and that's what I'm about.'

Bob's long career spanned the film-to-digital era, but he doesn't yearn for days gone by. 'I think the new cameras are fantastic – they made me far more capable of taking a good picture, so how could I dislike them? Some people hark back, but I didn't really like follow focus, and in many ways the technology helped my career. If autofocus in particular hadn't come along, I don't think I'd be a sports photographer now – I think it helped my career.

'Modern-day sports photography is a really creative thing – you have to have lots of content and a creative look to your photographs. It's not just about "here's the latest 100-metre runner with his feet off the ground", which it was in the early days. It was a technician's thing – the good people were those who were great at

follow focusing and great at handling the cameras, which I wasn't. Technology has helped my career and it helped make sports photography a more creative genre.'

Equipment choices

Bob admits: 'I'm very much a technical nutcase over equipment. I've always had as much equipment as I can afford to buy or lay my hands on. My standard bodies are a Nikon D4S, and for feature work I use a D810, because it gets a bigger file. I also use it for some commercial jobs because advertising agencies want big files, so I shoot on the D810 for advertising or portrait work. For my normal work the D4S is my main workhorse. I have a lot of bodies because I don't like changing lenses when I'm shooting, so I put one on each lens. I have all the lenses from 600mm down to 16mm.

'The greatest thing about digital photography, which gets slagged off by a lot of photographers, is the LCD on the back of the camera – it's kind of like having a Polaroid back on your camera. If you're experimenting with a pan you can shoot a few frames and look at it – in the days of film you couldn't look at it until you processed it. I use it all the time; it's an integral way of how I work. I shoot a picture, look at it and think about it, adjust settings, adjust the colour balance and adjust the profile.'

Bob swears by shooting raw files but doesn't retouch his images much, except for those in his portfolio. 'I shoot raw all the time – I'm a great believer in that if you're not using raw, you're not using the full potential of your camera. The ones that I supply to my customers are opened from the raw file and tweaked from a colour tone and sharpness point of view, then sent off to the customer.'

The story of *1/1000th*

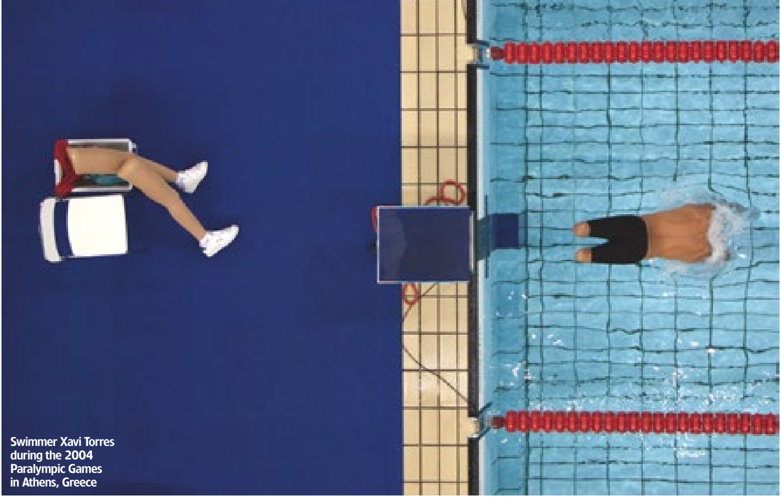
When quizzed about the title of his book, Bob replies: 'That was originally the highest shutter speed that cameras went to and it was used an awful lot in the earlier days of sports photography. You tend now to use higher shutter speeds and the stopping ability of digital cameras doesn't seem to relate to the stopping ability of film cameras. I find this quite strange – 1/1000th of a second would stop almost anything on film, but I wouldn't go below about 1/1250sec or 1/1600sec on digital to have that same stopping ability.'

Bob had wanted to do a book for some time, but it wasn't until recently that he obtained the required sponsorship, chiefly from Nikon, to make it happen.

'A lot of the pictures in it are obviously quite old, because it's a retrospective of my career, but I think it reflects where I am

1/1000th reader offer

Amateur Photographer readers can purchase Bob Martin's book *1/1000th* for the reduced offer price of £40 (a saving of 20% on the usual price), plus p&p, simply by ordering from the book's website www.1-1000th.com and entering 'AP' as the promotion code on the checkout page



Swimmer Xavi Torres during the 2004 Paralympic Games in Athens, Greece

today as well and I'm pretty pleased with it as a body of work. It's certainly got rave reviews from my fellow photographers, which is quite flattering.'

He adds: 'It was easier than I thought to choose the basic set of pictures that would go in, but it was far more difficult to say "no" to some of them because a lot of pictures got left out as well. But you have to choose pictures that work together. It's a book that can sit on a coffee table, can be opened up, can be looked at and you can put it down and come back to it later.'

The book is dotted with Bob's background caption information on each image and contributions from colleagues such as photographers Simon Bruty and John French, and sports writers SL Price and Robert Philip. 'I think they're really nice reads, and for someone who's interested in sport it's also quite a nice book,' adds Bob. 'I didn't want it to be just a photographer's book – I wanted it to be something a sports fan would pick up.'

Bob cites a picture that won him the World Press Photo Sports Picture of the Year in 2005 as one of his stand-out images. 'The one that people talk about is the paralympic picture, from the Athens Olympics, of the swimmer [Xavi Torres], where he left his legs behind on the starting blocks [above]. That won me more awards than any other picture, so I suppose it's my best picture.'

Bob Martin is a multi-award-winning sports photographer. His photographs have been published in numerous publications, including *Sports Illustrated*, *Time*, *The Sunday Times* and *The New York Times*. In 2005 he won the World Press Photo Sports Picture of the Year. He was the photo chief for the London 2012 Olympics and is now a consultant to the International Olympic Committee. Visit www.bobmartin.com

Ambitions and the future

In the past decade or so Bob has branched out from shooting and since 2005 has co-ordinated the official photography for the Wimbledon Championships. He was also photo chief for the London 2012 Olympics and is currently a consultant to the International Olympic Committee (IOC) and the 2016 Olympic Games in Rio de Janeiro, Brazil. He reveals: 'I'm still shooting about 60% of the time. Other stuff has come along, but it wasn't on purpose.

'At Wimbledon I shoot as well – I'm one of the photographic team, but I just head it up and I help and advise them on matters photographic. The same goes for the IOC for the Rio Olympic Committee. So I mix it up a bit.'

With such a wealth of major sporting events under his belt, is there anything Bob would still like to shoot? 'I'd like to photograph a Super Bowl; I've never been to a Super Bowl game,' he says. 'The only reason I want to go to it is that it's the one world-class event that I haven't been to. I've been to a World Cup Final, world championships and tons of Olympics, but never to a Super Bowl.'

He adds: 'I've been very, very lucky in my career with where I've worked, what I've done and what I've managed to achieve. I've fallen on my feet. I want to keep on trying to remember to reinvent myself and to try to aspire to be different. I guess when you fade away is when you don't manage that.'

Men from Multan, Pakistan, watching the test match between Pakistan and India

Focal length: 300mm · Exposure: F/8, 1/640 sec · ISO 200

Power meets Precision.

70-300mm

F/4-5.6 Di VC USD

Made for that instant.

Featuring an XLD lens element delivering best in class resolution in a fast, easy to use package:

- Outstanding image resolution
- Focal length range from 70mm to 300mm
- USD (Ultrasonic Silent Drive) for a speedy and accurate autofocus response.
- VC (Vibration Compensation) for sharp images even under low light conditions.
- Full-time manual focus for easy fine tuning

For Canon, Nikon, Sony*

* The Sony mount does not include the VC image stabilizer (70-300mm F/4-5.6 Di USD)

EISA AWARD Best Product 2010-2011
ZOOM LENS
Tamron SP70-300mm F4-5.6 Di VC USD

Awarded by 17 leading
European trade journalists

5 YEAR WARRANTY

Register at:
www.5years.tamron.eu

For your nearest stockist please visit
www.tamron.co.uk

www.tamron.co.uk
www.facebook.com/TamronUK

TAMRON
New eyes for industry

Grays of Westminster®

Exclusively... **Nikon**

Nikon D810

THE KINGS OF GOOD SERVICE*

*Quote by *What Digital Camera* magazine

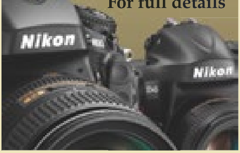
WANTED FOR CASH: Nikon

We are always seeking mint or near-mint examples of Nikon equipment: Digital & Film SLRs, Nikkor Lenses: autofocus & manual focus. We also take in certain non-Nikon, such as Leica (M-only), Hasselblad and Rolleiflex.

Please telephone
✆ 020-7828 4925 for our offer

0% OR LOW INTEREST FINANCE

No deposit Required
✆ 020-7828 4925
For full details



NIKON DIGITAL CAMERAS

Nikon D4S DSLR body	£4,195.00
Nikon D4S+ AF-S 14-24mm f/2.8G IF-ED Kit	£5,375.00
Nikon D4S + AF-S 24-70mm f/2.8G IF-ED Kit	£5,275.00
Nikon D4S + AF-S 14-24mm & 24-70mm f/2.8G Kit	£6,395.00
Nikon D810 DSLR body	£2,195.00
Nikon D810 + MB-D12 Grip Kit	£2,475.00
Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor	£3,375.00
Nikon D810 + AF-S 24-70mm f/2.8G ED Nikkor	£3,295.00
Nikon D810 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit	£4,475.00
Nikon MB-D12 Grip for D810	£285.00
Nikon D750 DSLR body	£1,495.00
Nikon D750 + MB-D16 grip Kit	£1,595.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit	£1,719.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit	£1,899.00
Nikon D610 DSLR body	£999.00
Nikon D610 + MB-D14 Grip Kit	£1,179.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor	£1,360.00
MB-D14 Grip for D610	£195.00
Nikon D7200 DSLR body	£749.00
Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£889.00
Nikon D7200 + MB-D15 Grip Kit	£955.00
Nikon D7100 DSLR body	£589.00
Nikon D7100 + MB-D15 Grip Kit	£790.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£775.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit	£1,095.00
Nikon D5500 body only	£499.00
Nikon D5500 body +18-55mm f/3.5-5.6G VRII DX Kit	£569.00
Nikon D5500 18-140mm f/3.5-5.6G VR DX Kit	£735.00
Nikon D5300 DSLR body	£379.00
Nikon D5300 + AF-S 18-55mm f/3.5-5.6G VRII DX Kit.	£449.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.	£645.00
Nikon D5200 DSLR body	£299.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VRII DX Kit	£369.00
Nikon D3300 DSLR body	£239.00
Nikon D3300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit	£299.00
Nikon D*f* + AF-S 50mm f/1.8G Special Edition	£1,895.00
Nikon D*f* DSLR body, chrome or black finish	£1,775.00
Nikon D*f* + AF-S 50mm f/1.8G SPECIAL GOLD Edition	£5,000.00

NIKON 1 SYSTEM

Nikon 1 V3 10-30mm + Grip Kit	£725.00
Nikon 1 S1 11-27.5mm Kit	£475.00
Nikon 1 S1 11-27.5mm + 30-110mm Kit	£595.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6	£499.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8	£619.00
Nikon 1 J5 + 10-30mm PD Zoom lens, black	£375.00
Nikkor VR 6.7-13mm f/3.5-5.6	£345.00
Nikkor VR 11-27.5mm f/3.5-5.6	£139.00
Nikkor VR 10-30mm f/3.5-5.6 PD-Zoom	£199.00
Nikkor VR 30-110mm f/3.8-5.6	£165.00
1 Nikkor VR 70-300mm f/4.5-5.6	£689.00
1 Nikkor AW 10mm f/2.8	£229.00
1 Nikkor 10mm f/2.8	£159.00
1 Nikkor 18.5mm f/1.8	£129.00
1 Nikkor 32mm f/1.2	£549.00
1 Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom	£469.00
Nikon SB-N7 Speedlight	£129.00
Nikon GP-N100 GPS Unit	£99.00
Mount adapter FT1	£199.00

NIKON COOLPIX

Nikon Coolpix A	£849.00
Nikon 1 J5 + 10-30mm PD Zoom Lens – Black	£375.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye	£495.00
AF-S 35mm f/1.8G DX	£129.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX	£549.00
AF-S 12-24mm f/4G IF-ED DX	£749.00
AF-S 16-80mm f/2.8-4E ED VR DX	£799.00
AF-S 16-85mm f/3.5-5.6G ED VR DX	£395.00
AF-S 17-55mm f/2.8G DX IF-ED	£925.00
AF-S 18-55mm f/3.5-5.6G VR ED DX	£125.00
AF-S 18-55mm f/3.5-5.6G VRII ED D	£149.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED	£189.00
AF-S 18-140mm f/3.5-5.6G VR DX ED	£375.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED	£525.00
AF-S 18-300mm f/3.5-5.6G ED VR DX	£585.00
AF-S 18-300mm f/3.5-6.3G ED VR DX	£465.00
AF-S 55-200mm f/4-5.6G DX ED VR II	£225.00
AF-S 55-300mm f/4.5-5.6G DX VR	£249.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED	£1,199.00
16mm f/2.8D AF Fisheye	£625.00
20mm f/2.8D AF	£419.00
24mm f/2.8D AF	£335.00
28mm f/2.8D AF	£219.00
35mm f/2D AF	£229.00
50mm f/1.8D AF	£99.00
50mm f/1.4D AF	£235.00
105mm f/2D AF-DC	£745.00
135mm f/2D AF-DC	£945.00
180mm f2.8D AF IF-ED	£635.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 20mm f/1.8G ED	£539.00
AF-S 24mm f/1.8G	£579.00
AF-S 24mm f/1.4G ED	£1,345.00
AF-S 28mm f/1.8G	£449.00
AF-S 35mm f/1.4G	£1,189.00
AF-S 35mm f/1.8G ED	£369.00
AF-S 50mm f/1.4G IF	£269.00
AF-S 50mm f/1.8G IF	£135.00
AF-S 58mm f/1.4G	£1,099.00
AF-S 85mm f/1.8G	£335.00
AF-S 85mm f/1.4G	£1,129.00
AF-S 14-24mm f/2.8G IF-ED	£1,275.00
AF-S 16-35mm f/4G ED VR	£745.00
AF-S 17-35mm f/2.8D IF-ED	£1,295.00
AF-S 18-35mm f/3.5-4.5G	£449.00
AF-S 24-70mm f/2.8G IF-ED	£1,119.00
AF-S 24-70mm f/2.8E ED VR	£1,849.00
AF-S 24-85mm f/3.5-4.5G ED VR	£365.00
AF-S 24-120mm f/4G ED VR II	£725.00
AF-S 28-300mm f/3.5-5.6G ED VR	£599.00
AF-S 70-200mm f/2.8G VR II IF-ED	£1,579.00
AF-S 70-200mm f/4G VR IF-ED	£845.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED	£395.00
AF-S 80-400mm f/4.5-5.6G VR II ED	£1,749.00
AF-S 200-400mm f/4G VRII IF-ED	£4,349.00
AF-S 200-500mm f/5.6E VR ED	£1,179.00
AF-S 200mm f/2G VR II IF-ED	£3,999.00
AF-S 300mm f/4E PF ED VR II	£1,639.00
AF-S 300mm f/2.8G VR II IF-ED	£3,599.00
AF-S 400mm f/2.8E VR FL ED	£8,295.00
AF-S 500mm f/4G VR IF-ED	£5,449.00
AF-S 500mm f/4E FL ED VR	£8,149.00
AF-S 600mm f/4G VR IF-ED	£6,495.00
AF-S 600mm f/4E FL ED VR	£9,695.00
AF-S 800mm f/5.6E VR FL ED (inc. TC800-1.25E ED teleconverter)	£12,495.00
TC-14E III 1.4x teleconverter	£379.00
TC-17E II 1.7x teleconverter	£299.00
TC-20E III 2x teleconverter	£329.00

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro	£169.00
60mm f/2.8D Micro	£325.00
AF-S 60mm f/2.8G ED Micro	£365.00
AF-S 85mm f/3.5G VR DX IF-ED Micro	£335.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED	£599.00
200mm f/4D AF Micro IF-ED	£1,175.00

NIKON SPEEDLIGHTS

SB-910 Speedlight	£325.00
SB-700 Speedlight	£225.00
SB-500 Speedlight	£185.00
SB-300 Speedlight	£99.00
SB-R1C1 Close-Up Commander Kit	£545.00
SB-R1 Close-Up Remote Kit	£399.00
SU-800 Wireless Speedlight Commander	£269.00
SB-R200 Wireless Remote Speedlight	£159.00

MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor	£901.00
24mm f/2.8 Nikkor	£608.00
28mm f/2.8 Nikkor	£615.00
35mm f/1.4 Nikkor	£1,227.00
45mm f/2.8P Nikkor, chrome	£325.00
50mm f/1.4 Nikkor	£597.00
50mm f/1.2 Nikkor	£743.00

ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor	£599.00

SPECIAL PURPOSE: PERSPECTIVE CONTROL & MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor	£1,325.00
28mm f/3.5 PC Nikkor	£1,195.00
45mm f/2.8D ED PC-E Nikkor	£1,245.00
55mm f/2.8 Micro-Nikkor	£541.00
85mm f/2.8D ED PC-E Nikkor	£1,199.00
105mm f/2.8 Micro-Nikkor	£1,047.00
200mm f/4 Micro-Nikkor	£895.00

PC: Perspective Control. PC-E:Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925

40 Churton Street, London SW1V 2LP, England Tel: 020-7828 4925 Fax: 020-7976 5783
info@graysofwestminster.co.uk Mon-Fri 10am - 5:30pm, Sat 10am - 1pm

Follow us on: twitter @NikonatGrays

Grays of Westminster
Exclusively... Nikon
THE LEGEND AND THE LEGACY
by Gillian Greenwood

Release date
29th January 2016
Pre-order your
copy today!
Call 020-7828 4925

Photography by Tony Hurst

A Shop Selling Nikon?
It'll Never Work!
Thirty Years in the Making. .

GRAYS OF WESTMINSTER THE LEGEND AND THE LEGACY

by Gillian Greenwood

Grays of Westminster is not simply a famous Nikon camera shop; for many photographers around the world it is an institution and its name has become a byword for excellence. It has won numerous awards and distinctions and is the first camera shop in the world to be granted its own Coat of Arms by Her Majesty's College of Arms.

The Legend of the Legacy is a celebration of the last 30 years of the history of Grays of Westminster and tells the extraordinary story of its development from a tiny mail order business with modest beginnings to its present incarnation as a unique company that looks after more than 49,000 customers worldwide.

Gillian Greenwood superbly illustrated account offers a fascinating view of the singular Nikon-only camera shop and her anecdotal style provides an in-depth understanding of just what makes Grays of Westminster tick. She vividly describes the building, the man who founded the company, the people who run the shop and some of its famous visitors.

The Forward is by the President of the Nikon Corporation of Japan.

208 pages, 183 colour & black & white photographs and illustrations, 274 x 194mm, hardcover £30.00

Find us on Facebook: **www.facebook.com/graysofwestminster**

Visit our website: **www.graysofwestminster.co.uk**

Motion capture

Lois Greenfield's new book ***Moving Still*** captures images of movement in dance. She speaks to **Karen Sheard** about her work

What interests you about photographing dance movements in particular?
I am on a quest for a perfect moment, in which the conjunction of the dancer's movement, expression, gesture and implied narrative becomes part of an enigmatic or ambiguous scenario, often involving reflective surfaces, fabrics and assorted elements that we throw into the set. The point is never to have the viewer figure out what is going on in the photo, but just to present the mystery of that instant.

Where did it all begin?
I began as a photojournalist in the 1970s. As a newspaper photographer some of my assignments were to cover dance performances, which in some ways proved more challenging than covering life's dramas! I realised that one of the differences between news photography and dance photography was that the former has to tell a specific story, whereas all a dance photograph had to be was visually interesting, and with graphic appeal. I enjoyed the freedom of not having to illustrate an editorial point of view, and began to concentrate on shooting performances.

After a while, however, I realised I didn't want to document someone else's art. I decided to merge photography and dance in order to create a hybrid of the two art forms.

What are your aims when taking your images?
I am interested in the spontaneous act of creating images without forethought. I know many artists start with an idea in mind and then they put it on paper. I don't work in that way. I may have a starting point, which is in the form of a question that begins with 'What if?' or a directive, 'Let's try that'. Frankly, if I knew what the finished picture would look like I wouldn't bother to make the picture, as my interest in this process is to get beyond my imagination, not document an already formulated idea.

> **'I see each photo session as uncharted territory, and usually have no idea as to what I want the results to be'**

Often my shoots are blind dates, inviting a dancer I've never even seen perform, to come to the studio for a shoot. I see each photo session as uncharted territory, and usually have no idea as to what I want the result to be.

What cameras and equipment do you use?
My set-up is quite simple. I shoot on manual exposure with a Hasselblad 500 C/M and Leaf Aptus-II 7 digital back mounted on a tripod. My settings are consistent: ISO 50, 1/250sec shutter speed and, for better depth of field, an aperture between f/5.6 and f/8.

I focus manually on a predetermined spot (which is marked for the dancers) and shoot only one frame at a time, usually with a 120mm CF Makro-Planar f/4 lens (approximately equivalent to 76mm in 35mm terms). It depends on closeness. I want to be as close as I can because the dancers have more volume and are more sculptural as the lens-to-subject distance decreases.

Can you tell us a little about how you plan and take the pictures?
A typical studio shoot is like a careering vehicle – I get in the car, then realise I didn't take a road map. The first thing I do is get off the highway and meander down small roads, some of which lead nowhere. At the end of the journey I realise that my destination is wherever I find myself.

What are the technical challenges to getting the shots you want?
I don't have the same depth of field as I had when I was shooting film, and there is also more likelihood that I will have a blurry foot in the shot than I had when shooting film.

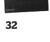
What is not in my control is challenging, such as scarves or props thrown into the shot, and having the dancers' bodies make an interesting composition, with relaxed faces and expressive gestures, and having all these visual elements coalesce into a magic moment!

Capturing the airborne moments per se are not challenging for me. Actually, I often shoot a split second before or after what is considered the 'peak moment', when the dancer's gesture and expression is relaxed. They appear floating, suspended in an anti-gravitational universe.

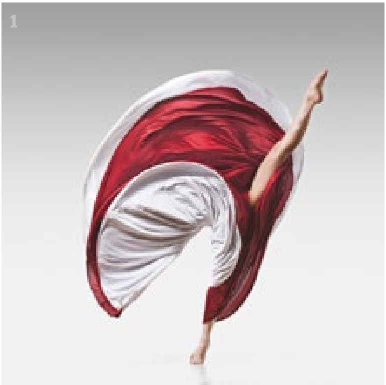
What is your ethos when taking images? I read that you take only one exposure per movement, and use no post production. Why is that important?
All my pictures are taken as single image, in-camera photographs. I never recombine or rearrange the figures within my images. I am interested in revealing moments that are beneath the threshold of human perception.

The images may look surreal because we can't see the moments I capture as they happen. They can only exist as a photograph. I am interested in making the reality magical, as opposed to manipulating an image so that it looks magical.

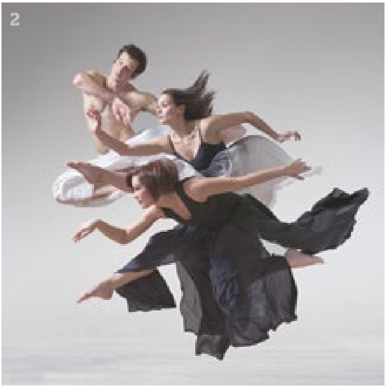
I use the same Hasselblad I did in the 1980s – with no autofocus or continuous-action function. Everyone assumes I shoot a lot of frames at one burst and then pick the best one. Hardly! I can only shoot one frame at a time, and that works for me. The dancers improvise or perform a phrase of movement, I anticipate which split second to shoot as it is about to happen, and then we regroup and do it again, and again.



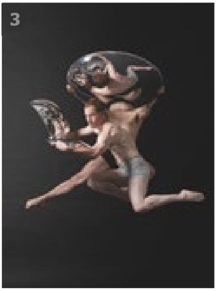
Lois Greenfield is a US-based photographer who is best known for her unique approach to photographing the human form in motion, particularly dancers. ***Moving Still***, published by Thames & Hudson, is her third book and is out now, priced £39.95. **www. loisgreenfield.com**.



1



2



3

1 Fang-Yi Sheu

2 Andrew Claus, Eileen Jaworowicz, Aileen Roehl

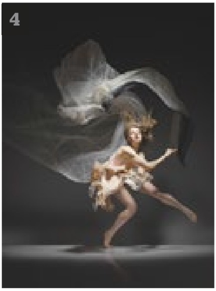
3 Paul Zivkovich and Craig Bary

4 Natalie Deryn Johnson

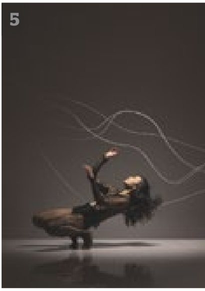
5 Jye-Hwei Lin

6 Ha-Chi Yu and Alexandra Karigan Farrior

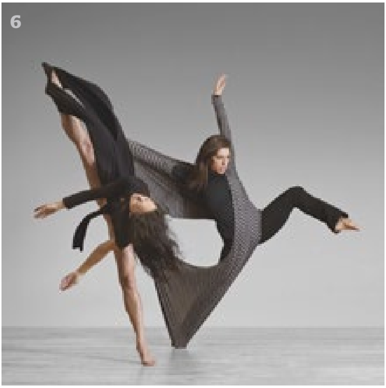
7 Tomoko Muneto and Rachel Sattler – Saba Dance Theater, 'Symbiosis'



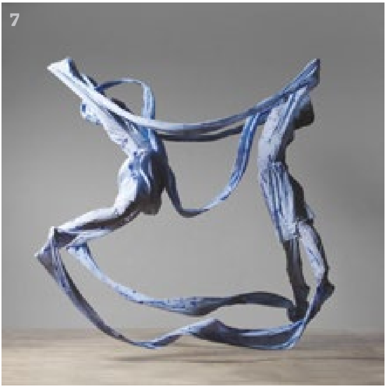
4



5



6



7

ALL PICTURES © LOIS GREENFIELD

Antti Karppinen
Antti is a digital artist, photographer and retoucher from Finland. He likes to create complex visual concepts and images with unlimited imagination. For him, every picture is a unique project.
www.anttikarppinen.com

Collodion wet plate process

by Antti Karppinen

This classic process can be recreated in Photoshop with striking results

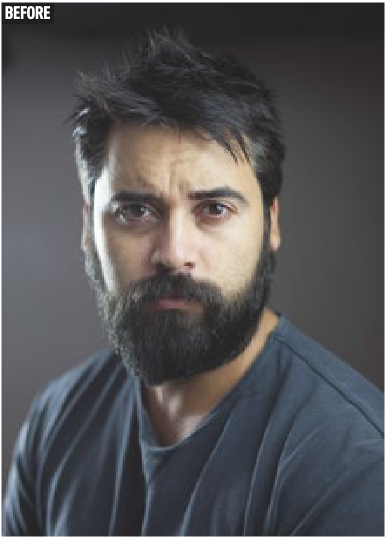
I have been drawn to the look and feel of collodion wet-plate images for a long time. If you haven't come across the process before, it was introduced in the 1850s and requires a glass plate to be coated, then sensitised, before being exposed and developed. Despite needing a very tight time frame of around 15 minutes from coating to developing, it soon surpassed the Daguerreotype as the process of choice.

I love the simplicity of these portraits and how the technique brings them to life in a unique way, while the level of detail and shallow depth of field produces a highly distinctive look. It's a process I definitely want to have a chance to try out for real one day, but for now I've had to find my own way of recreating something similar.

I know it is not the real thing, but as a digital artist I like to experiment with different techniques to bring something new to my images. Retouching plays a significant part in the final look of my shots, as I want them to have unique characteristics and not be basic snapshots.

Research

When developing this technique, I researched the characteristics of collodion wet plate and then applied some of those features to my images. These findings guided me to create my own processes and tricks that I could produce digitally using a few tools in Photoshop.



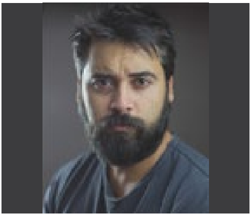
ALL PICTURES © ANTTI KARPPINEN

Top tip

YOUR choice of image is very important. I try to pick a shot where there is a connection between the sitter and the viewer, with plenty of strong eye contact. A tight head-and-shoulder shot tends to work better than one with wider framing, and you don't need to retouch the image, either – leave it untouched with all the skin imperfections present.

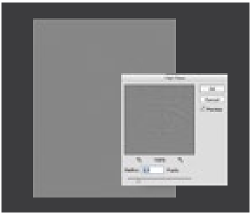
AFTER

STEP BY STEP



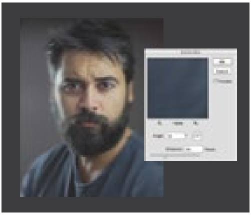
1 Select the right image

The key to a successful collodion wet-plate image is to start by selecting a suitable photograph. Head-and-shoulder portraits tend to work best with this technique. Look for an image that has engaging eye contact, along with a strong pose.



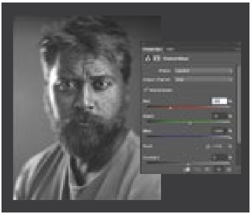
2 Sharpen the image

Duplicate the image and apply some sharpening. I like to use a high pass filter – first duplicate the layer and set the blending mode to overlay before going to Filter>Other>High Pass and setting the Radius to suit.



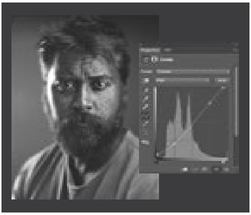
3 Motion Blur the image

Duplicate the background layer again and this time apply a Motion Blur filter to the image to mimic the longer shutter speeds. Then add a layer mask, brushing out the blur from the face, leaving the blur effect at the edges.



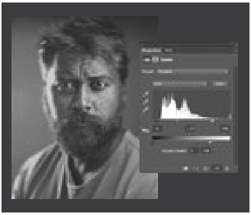
4 Channel Mixer adjustment layer

This is one of the most important steps in terms of making images appear authentic. Apply a Channel Mixer adjustment layer to the image, making sure you select Monochrome. Roughly follow the values shown here and tweak them to your liking.



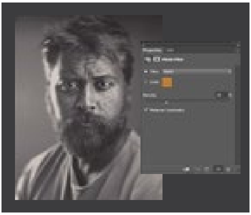
5 Apply Curves

With that done, it's onto a Curves adjustment layer to increase contrast in certain areas. You want to try to avoid creating any deep blacks within the image, so bear this in mind when setting the curve.



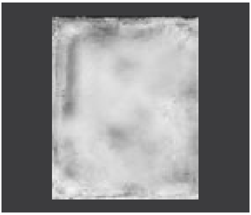
6 Adjust Levels

I like to use a Levels adjustment layer to wash out the blacks and bring down the white shades in the image. I find this makes the image appear aged, giving the sense that the colours have faded over time.



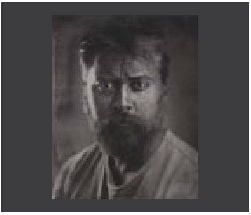
7 Tone the image

I then like to select a Photo Filter adjustment layer to increase the feeling of antiquity. I tend to opt for the Sepia option from the drop-down list of filters as wet-plate images have slightly warmer tones, varying the Opacity to taste.



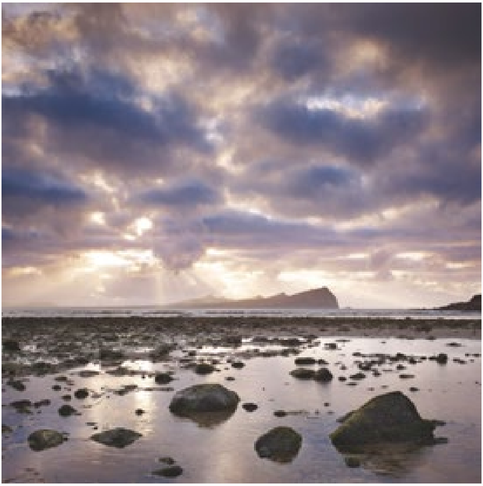
8 Apply textures

Now is the time to apply some different textures to the image using blending modes (Overlay/Soft Light/Darken) to give the image random characteristics. Try to use textures that have darker edges to make it appear older and more worn.



9 Finishing touches

To finish the image, continue to build up the textures to add even more randomness to the final shot. It's worth inverting the textures you're working with so they take on a different feel; altering the blending mode and opacity also have an effect.



THREE SISTERS, DINGLE

Smerwick Harbour is an amazing bay framed by fantastic bluffs at the end of the Dingle peninsula. The picture was made with a Linhof Techno view camera and a Phase One P45+ digital back. Although the aspect ratio of the Phase back is 4x3, I elected to crop this composition as I felt that a square format worked best here.

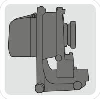
To balance the sky to the foreground exposure I needed a LEE 0.6 ND hard grad. I often say that the sky is the greatest show on earth, yet it is still necessary to get the exposure on earth right to get the picture to work!

Digital capture using a technical view camera is no easy task. But when everything works well the quality of the resulting prints is quite astonishing. That is why I use LEE filters, which allow me to get it right in camera. Because I often need to make huge enlargements, my filters must match the quality of the Rodenstock and Schneider digital view camera lenses that I always use. With their reliable neutrality and flawless optical clarity I know my LEE filters remain suitably 'invisible'.

Joe Cornish
www.joecornish.com

LEE 0.6 ND
hard grad filter

LEE Filter Holder



Linhof Techno View
Camera, Phase One
P45+ Digital Back,
Rodenstock Digaron-W
40mm, 1/4 sec @ f11

ORDER FORM

Post the completed order form to: FREEPOST RTKA-YLJG-HAAK, Time Inc. (UK) Ltd, Rockwood House, 9-16 Perrymount Road, HAYWARDS HEATH, RH16 3DH. (No stamp needed)

YES! **I would like to subscribe to Amateur Photographer and save up to 43%**

☐ **UK Direct Debit, pay only £21.24 per quarter, SAVING YOU 43%** **TOP OFFER**

☐ 2 years (102 issues) Credit Card- **Pay only £170.49 (full price £301.10)** Saving 43% across the two years

☐ 1 year (51 issues) Credit card- **Pay only £90.49 (full price £150.55)** Saving 39% across the year

YOUR DETAILS:

Mr/Mrs/Miss/Ms: Forename:

Surname:

If you would like to receive emails from Amateur Photographer and Time Inc. (UK) Ltd containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email below.

Email:

Address:

Postcode:

Home Tel. No: (inc area code)

If you would like to receive messages from Amateur Photographer and Time Inc. (UK) Ltd containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.

Mobile:

Date of Birth: D D M M Y Y Y Y

GIFT SUBSCRIPTION

Mr/Mrs/Miss/Ms: Forename:

Surname:

Address:

CHOOSE FROM 3 EASY WAYS TO PAY:

1. **CHEQUE**

I enclose a cheque/postal order for: £____________ made payable to Time Inc. (UK) Ltd.

2. **CREDIT/DEBIT CARD**

Please debit my: ☐ Amex ☐ Visa ☐ Visa Debit ☐ Mastercard ☐ Maestro (UK only)

Card No.

Start Date (Maestro only) M M Y Y

Issue No. (Maestro only)

Expiry Date M M Y Y

Signature: Date:

(I am over 18)

3. **DIRECT DEBIT: To pay £21.24 per quarter by UK Direct Debit, please complete your details below:**

PAYMENT DETAILS – DIRECT DEBIT
Instruction to your bank or building society to pay by Direct Debit.
For office use only: Originators Reference – 764 221

Name of Bank:

Address of Bank:

Postcode:

Name of Account Holder:

Sort Code:

Account No:

Instruction to your Bank or Building Society Please pay Time Inc. (UK) Ltd Direct Debits from the account detailed on this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd and if so, details will be passed electronically to my Bank or Building Society.

Signature: Date:

(I am over 18)

Offer open to new subscribers only. Final closing date for all orders is **March 2nd 2016**. The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Direct Debit offer is available to UK subscribers only. Credit/debit card charges will be taken in sterling. This offer is subject to a minimum term of 12 months. Cancellations are not permitted until the end of this initial period and we will not issue you a refund. Should you wish to cancel after the minimum term, please contact our customer care team. For enquiries and overseas rates contact magazinesdirect@quadrantsubs.com or call +44 (0) 330 333 0233. *The digital version comes free with the print edition of your subscription and is available strictly on a trial basis. Time Inc. (UK) Ltd reserves the right to withdraw free access to the digital version at any time. The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. (UK) Ltd, free of charge. Digital subscribers also get access as long as the subscription has been purchased directly through the publishers at magazinesdirect.com. Full terms and conditions are available at mymagazinerewards.co.uk. Time Inc. (UK) Ltd who publish Amateur Photographer, will collect your personal information to process your order. Time Inc. (UK) Ltd would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from Time Inc. (UK) Ltd ☐. Time Inc. (UK) Ltd may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐. Time Inc. (UK) Ltd would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here ☐. Time Inc. (UK) Ltd would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐.

CODE 15S

Amateur Photographer
Low-light champ
We test the Sony A7S II
How to take award-winning landscapes
LPOTY winner reveals how you could win in 2016
14 top photographers reveal their essential accessories

+

+

Rewards

PLUS **Enjoy these great subscriber benefits:**

- Save up to 43% off the normal subscription rate
- Enjoy the luxury of home delivery
- Go Digital! Download your magazine right away. Every subscription package includes access to the digital version for iPad and iPhone*
- Get exclusive Rewards for subscribers every month.
- Join Rewards at amateurphotographer.co.uk/rewards

☎ **0330 333 4555**

Quote code: 15S

7 days a week from 8am to 9pm (UK time)

JANUARY SALE

SUBSCRIBE TODAY AND SAVE UP TO 43%

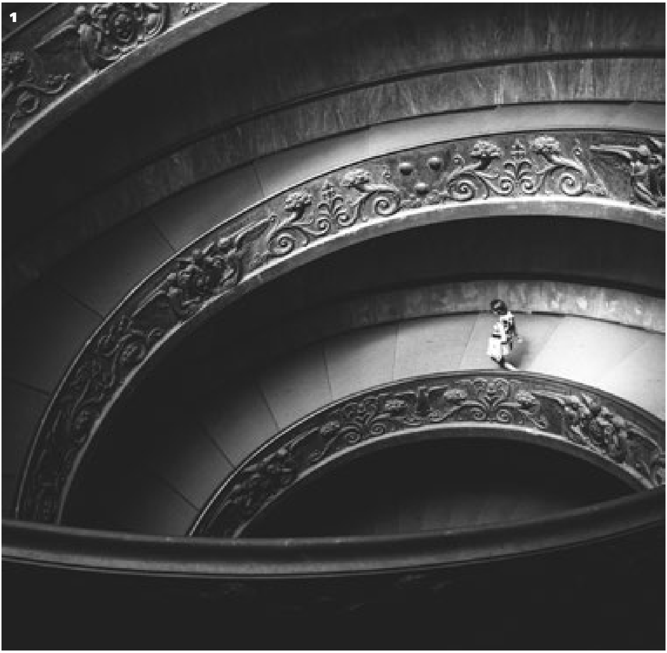
Amateur Photographer
Low-light champ
We test the Sony A7S II
How to take award-winning landscapes
LPOTY winner reveals how you could win in 2016
14 top photographers reveal their essential accessories
EXCEPTIONAL MONOCHROME The winners of APOY Round 8

Subscribe online at
amateurphotographersubs.co.uk/15S

Complete the coupon

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Paul Broadbent, Lincolnshire

Paul started his photographic life around 50 years ago and has spent the past few years going through old slides and negatives. Since 2011 he has been a total convert to digital, and admits that he doesn't miss the long hours spent in the darkroom. The images you see here are just a tiny selection of the hundreds of photographs Paul has taken over the years and offer viewers a nostalgic glimpse into the past.

Museum

1 The Yashica-D TLR is hardly a pocket camera, so taking it out to capture the world can be a little cumbersome. However, Paul has made great use of it here to capture the sweeping staircase and the visitor to a museum in the Vatican
Yashica-D TLR medium format

Heading Home

2 Paul owned a cheap 300mm lens for just a short while, as he found that while it was fine for shots such as this, the resolution was no good when faced with other subjects such as birds. As Paul says, it's the white shirt tail that really makes this shot work
Canon T90, 300mm, Ilford XP1

Street Scene

3 Here we find Paul experimenting with another trial lens. The lack of detail meant the 400mm was not quite right for this scene, but on the plus side it has produced some great silhouettes against the diffused misty background
Pentax SP1000, 400mm, Ilford FP4 ISO 1,250

Leeds Street

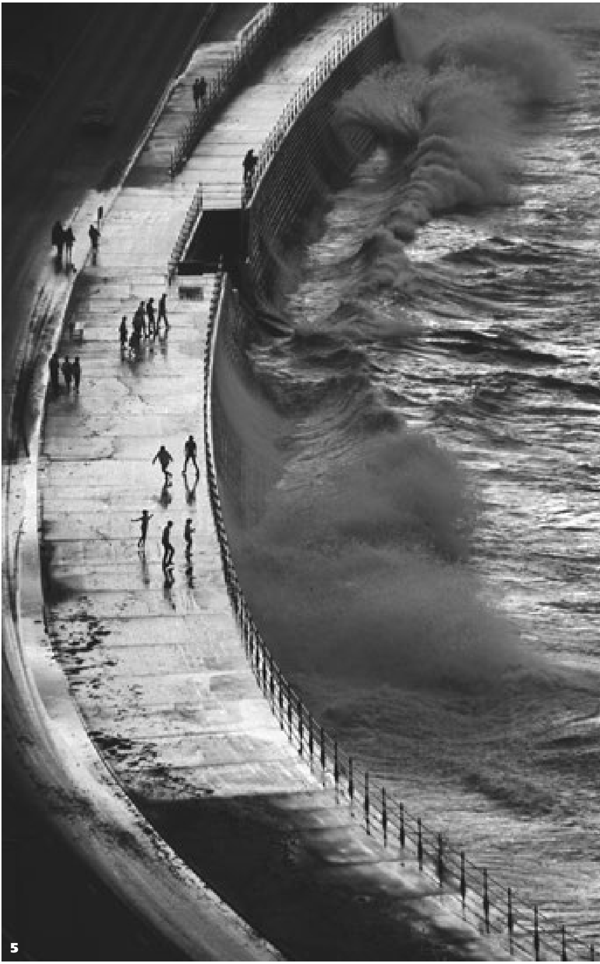
4 Shooting in low light against street lamps has created strong silhouettes
Pentax ME Super. 135mm, Ilford FP4

HeliconSoft The **Reader Portfolio** winner chosen every week will receive a copy of **Helicon Focus Pro** innovative software worth $200. Visit www.heliconsoft.com

Helicon Focus is designed to merge several differently focused images into a fully focused one, thus allowing extreme depth of field. You can produce sharp images in one click, retouch results with special brushes and enjoy all the benefits of state-of-the-art technology to make your images stand out

Submit your images
Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio

Scarborough
5 Taken in 1985, this strong and simple image won a national magazine competition
Pentax ME Super, 70-210mm, Ilford FP4

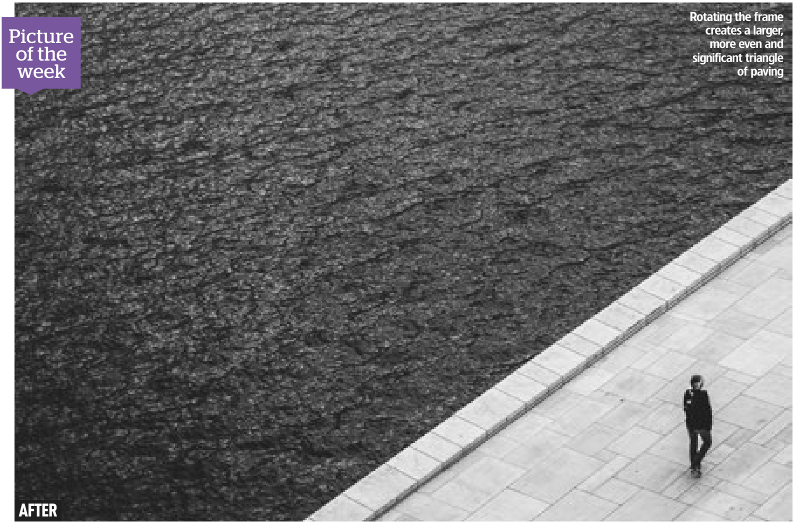


5

Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

Picture of the week



Rotating the frame creates a larger, more even and significant triangle of paving

AFTER

Water's edge Adam Petto

Canon EOS 6D, 24-105mm, 1/200sec at f/8, ISO 400

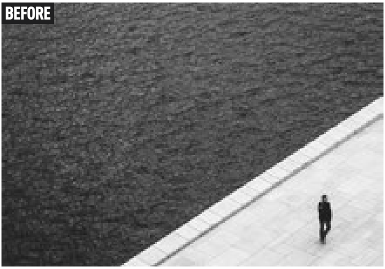
SIMPLICITY is a concept we spend too much time avoiding. Too often we complicate things to the extent that the viewer has to work to understand what our message is. We make a rod for our own back by over-thinking and over-working.

With this picture, Adam demonstrates how simplicity can work very well, and how a simple idea executed with care can make the most powerful sort of picture.

The way the frame is divided is very clever, as he has managed to create contrasts between the light triangle of paving and the dark mass of the water. There is an obvious tonal difference, but there's a difference in texture, too, with the small, sharp, random peaks of the waves against the ordered and regular right-angled slabs of stone. I think it is fabulous.

The only thing I have changed is the angle of the walking person – the person is leaning forward in the original as if the camera wasn't straight. Rotating the frame a little has also made the sides of the triangle more even and therefore slightly bigger and more significant. A really great shot. Well done.

BEFORE

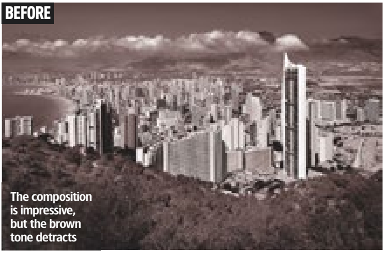


In the original, the person leans forward as if the camera wasn't straight

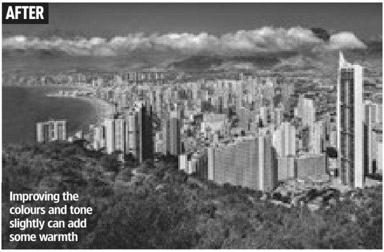
Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 22. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk



The composition is impressive, but the brown tone detracts



Improving the colours and tone slightly can add some warmth

City from a hilltop Des Gardner

Nikon D3300, 18-55mm, 1/200sec at f/10 ISO 100

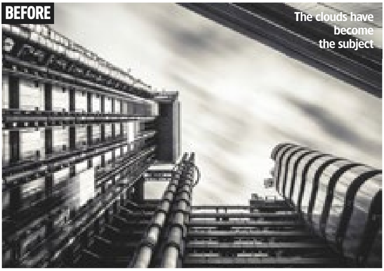
DES GARDNER has obviously gone to some lengths to find a vantage point with a great view of Benidorm in Spain. He had great conditions, too, with plenty of sunshine coming in from the left to create shadows on the buildings so we get a real sense of their 3D qualities. The clouds work wonderfully as a backdrop over the mountains that enclose the bay, and we get a sense of the heat of the day.

However, Des chose to present his picture with a brown tone, which doesn't add any value as it doesn't suit the subject. It looks like an in-camera sepia effect, which is usually created by engineers who have never seen a sepia print in their lives. I've reduced the strength of the tone so it gives a hint of warmth, which might reflect the heat of the day.

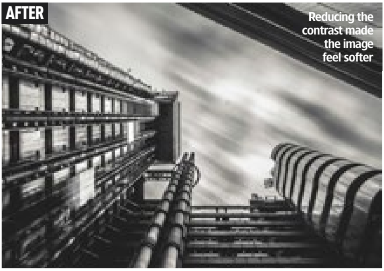
The picture has quite high tonal contrast, and the whites of the buildings are a bit overwhelming in places. I took the image into camera raw and used the contrast and highlight sliders to reduce their impact and create a more moderate tonal range.

We can still have plenty of midtone contrast to separate one edge from the next, but we need to be careful how we treat the brightest and darkest areas so they don't end up featureless. Shooting in raw will give you more options when the conditions are harsh, but you can also opt to reduce the in-camera contrast.

The composition might have benefited had Des turned the camera to the left a little. On the right of the image there is some scrubland that shows what the area beyond the city is like, but it isn't very attractive. On the left there must have been an expanse of sea and the chance to show the curve of the bay. I've added a bit more sea to show what the image may have looked like. This gives the building on the left more space to exist and creates a more balanced composition. It's a great shot, though, Des.



The clouds have become the subject



Reducing the contrast made the image feel softer

Scudding clouds Adonis Stevenson

Panasonic Lumix DMC-GX1, 17mm, 30secs at f/22, ISO 160

USING a neutral-density filter in architectural photography to extend shutter speed is popular, as the contrast of a smooth, blurred sky against the static stiffness of a building is very pleasing. Because the motion of the clouds makes them lose their shape, the building stands out.

Here, Adonis has used an aperture of f/22, probably with an ND filter, to get a 30-second exposure that makes the clouds look like a series of streaks. Indeed, they do contrast with the Lloyd's building. The problem is they have taken over and have become the subject rather than the background. The streaking clouds are very bright and highly textured, and sit in the middle of the frame. It doesn't help that the building's converging verticals work as lead-in lines that take us directly to the sky without giving us a chance to look at the building on the way up. The clouds appear to be moving so quickly that their speed pulls us in. It's like looking out of the window of a high-speed train – not very relaxing.

I like Adonis's composition and his choice of black & white, but the picture is of the sky, not of the Lloyd's building. I think the exposure is a little bright, which makes the sky even more of a draw, so I've pulled it back a stop or so, and I reduced the contrast to make the image feel softer. The dust spots that were just about visible in the centre of the frame are now much more so, and they need to be corrected at the first stage of processing.

The long exposure is a nice idea, but we always need to make sure the effect doesn't detract from the subject. Otherwise, it becomes the subject itself.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

TP-Link M7350 LTE-Advanced Mobile Wi-Fi

● £69 ● uk.tp-link.com

Andy Westlake tests a mobile Wi-Fi device

At a glance

- Personal Wi-Fi network connects up to 15 devices
- Fast 4G data connection
- Compact, pocket-sized design (116x66x16mm)
- 10-hour rated battery life

MOBILE devices permeate almost every aspect of our lives. Smartphones and tablets are ubiquitous, and with increasingly powerful apps such as Snapseed and Lightroom for mobile, they have become useful tools for editing and sharing images quickly. Likewise, it's now possible to get small, lightweight laptops that are powerful enough for serious photo manipulation. However, many devices are entirely reliant on Wi-Fi for their connectivity.

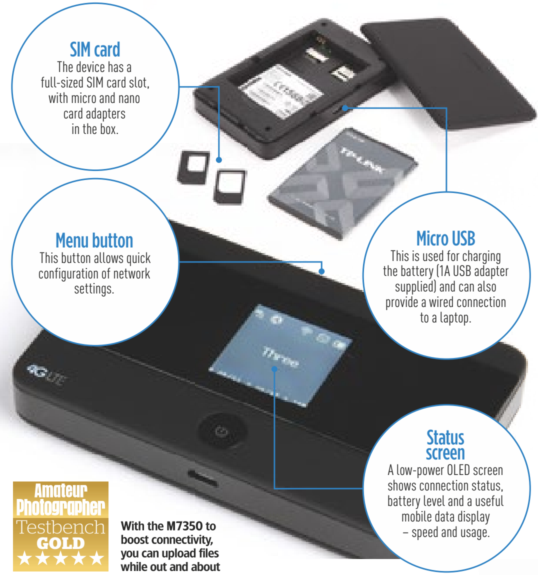
This is fine when you're within reach of a reliable network, but it can quickly become a problem when you're out and about. With the right contract for your smartphone, you might be able to tether other devices to it, but this can quickly get expensive if you use a lot of data.

The solution is a 'Mi-Fi' device such as the TP-Link M7350. This sets up a personal mobile Wi-Fi network to which you can connect up to 15 devices. Fit a data SIM from any mobile network provider, and you can then access the internet with a super-fast 4G connection. Using a Micro SD card up to 32GB in capacity, the M7350 can also work as a file storage and sharing device using the free tpMiFi app.

Verdict

The M7350 is quick to set up, using a USB connection to a computer or a web interface over Wi-Fi. You can easily change your security settings and it can save profiles for multiple SIMs, making it easy to use in different countries. Network speeds depend on location, but can be super-quick with a good 4G connection. Handy if you're uploading to, say Flickr, while travelling.

ALL PRICES ARE APPROXIMATE STREET PRICES



SIM card
The device has a full-sized SIM card slot, with micro and nano card adapters in the box.

Menu button
This button allows quick configuration of network settings.

Micro USB
This is used for charging the battery (1A USB adapter supplied) and can also provide a wired connection to a laptop.

Status screen
A low-power OLED screen shows connection status, battery level and a useful mobile data display – speed and usage.

Amateur Photographer Testbench GOLD ★★★★★

With the M7350 to boost connectivity, you can upload files while out and about

ALSO IN THE TP-LINK RANGE

MA260 3G HSPA+ USB Adapter

£25, uk.tp-link.com

If you just want to connect a laptop to the internet out of Wi-Fi range, this plug-in USB adapter will do the job.

M5360 3G Mobile Wi-Fi, 5200 mAh Power Bank

£53, uk.tp-link.com

This provides a slower 3G connection to mobile networks, but also doubles as a USB powerbank for charging your devices.

TL-MR3020 Portable 3G/4G Wireless N Router

£25, uk.tp-link.com

This Wi-Fi network device can establish an internet connection using a USB dongle such as the MA260, or from a wired LAN input.

COOPH Photo Glove Ultimate

● £199 ● store.cooph.com

COOPERATIVE of Photography (COOPH) is an Austrian company that specialises in high-end apparel for photographers. Its extensive range of jackets, shirts, T-shirts, hoodies, headwear and gloves includes this rather clever Photo Glove Ultimate – the company's 'ultimate' hand-protectors, sized S-XXL, in ladies' and men's styles, that come in black, dark brown and light brown.

Photo Glove Ultimate is a kind of hybrid between a mitt and a glove. When zipped up, it functions as a leather mitt – warm, but not great for pushing small buttons. However, unzip the mitts and push them back (magnets hold the thumb part and the fingers part of the mitt in place) and your fingers, encased in their lightweight inner 'gloves', are ready to operate a camera.

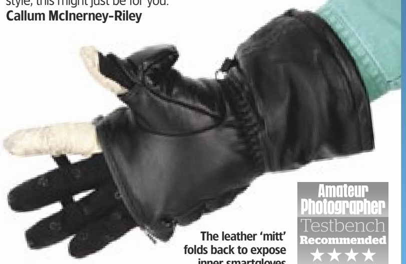
The finger-hugging internal gloves feature silicone aperture diaphragm motifs for grip, and each thumb and index finger has a nylon-like material on it that allows the user to handle a touchscreen.

The inner gloves are made with Primaloft insulation, so your hands will stay warm while the mitts are pulled back. However, there's better protection with the outer mitts, constructed from a durable lambskin leather – soft to the touch and not as stiff as cow hide. An adjustable cuff helps insulate the wearer, too.

When the mitt is done up it is hard to undo. I had to use my teeth to unzip the first one, which then freed up my hand to unzip the other.

However, although the Photo Glove Ultimate has many excellent features overall – it is stylish and warm, well made and durable, and the sneaky inner gloves give you the manoeuvrability you need to operate a camera's small buttons – it is also very expensive. Still, if you are trekking up mountains on a cold night, or planning a trip to Iceland and you'd like to do so in style, this might just be for you.

Callum McInerney-Riley



The leather 'mitt' folds back to expose inner smartgloves

Amateur Photographer
Testbench
Recommended
★★★★

Amateur Photographer

The latest photography kit and technique at your fingertips

More great pictures
More technique
More opinion
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today

www.amateurphotographer.co.uk/digital-edition

Download on the App Store
Google play
kindle fire
nook
zinio

ROUND THREE NOW OPEN!

AFOY

£10,000 IN PRIZES TO BE WON

Amateur Filmmaker of the Year competition

Your chance to enter the UK's newest competition for budding amateur filmmakers

TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits the round's particular theme.

Visit www.thevideomode.com to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with the most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

Round Three: Love

We want to see how you convey your love for someone or something through film in a creative way for this round. Try using techniques such as 'lens whacking' or 'light leaks' to add that soft feel to your footage. For examples, go to www.thevideomode.com/examples.

Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	**1 Jan**	**28 Feb**

The overall winner will be announced in April 2016

Prizes

Enter to win your share of prizes worth over £10 000! Here's what you could receive:

Round One

Canon EOS 7D Mark II, worth £1,499.99

Canon Legria Mini X, worth £329.99

Round Two

Canon EOS 5D Mark III, worth £2,499.99

Canon Legria Mini X, worth £329.99

Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99

Canon Legria Mini X, worth £329.99

Overall prize

Canon Cinema EOS C100 Mark II, worth £3,599.99

Visit www.thevideomode.com/afoy3 to send us a link to your short film and to view the full terms and conditions

THE VIDEO MODE

In association with Canon

TELEPHO
TELEPHONE

Shot wide open at f/1.7, the 25mm lens can give some nicely blurred backgrounds

Panasonic Lumix G 25mm f/1.7 Asph

Andy Westlake puts an inexpensive fast normal prime lens for Micro Four Thirds cameras to the test

At first sight, Panasonic's latest lens, the Lumix G 25mm f/1.7 Asph, may look redundant before it's even hit the shops. After all, it's not as if there's a shortage of similar options for Micro Four Thirds. But then you notice the price – just £159 at launch – and it makes sense. This has the potential to be the truly affordable 'normal' lens that the system has hitherto lacked.

Let's first take a look at the alternatives that are already available. Panasonic itself makes the compact Lumix G 20mm f/1.7 II Asph and the faster Leica Summilux DG 25mm f/1.4, but they cost £270 and £380 respectively. Olympus has the M.Zuiko Digital 25mm f/1.8 that offers a near-identical core spec in a smaller size, but for around £290. Sigma makes 30mm f/2.8 and 19mm f/2.8 DN lenses that sell for a mere £130, but they gather 1.5 stops less light at maximum aperture. Finally, several ultra-fast manual-focus 25mm f/0.95 options are available from Voigtländer, Mitakon and SLR Magic, but at two or three times the price. Clearly, none of these gives quite the same combination of fast maximum aperture and low price.

This means that for budding photographers who've just bought into Micro Four Thirds, Panasonic's new optic could well be the ideal second lens. Its fast maximum aperture allows use of faster shutter speeds or lower ISO sensitivities in low light, while also giving increased background blur when you wish to focus attention on a specific subject. It's also small and light enough to carry around all the time. So let's see if it lives up to expectations.

Features

Comprising eight elements in seven groups, the Panasonic 25mm has a more complex optical construction than most lenses with a similar angle of view. It also includes one ultra-high refractive index glass element and two aspherical elements, which are

With its fast maximum aperture, the 25mm is good for shooting indoors in low light

designed to minimise chromatic aberration and peripheral aberrations. The diaphragm comprises seven rounded blades, allowing the aperture to remain circular at larger f-numbers, which usually gives a more attractive quality to the background blur. It's designed to be stepless and, like the focus motor, silent in operation, making the lens suitable for video use. However, there's no optical image stabilisation on board.

A broad manual-focus ring covers much of the barrel, and drives the lens's focus group electronically. At the front is a thread that accepts 46mm filters, which don't rotate on focusing. Behind it is a bayonet mount for the lens hood, which comes included in the box rather than being an overpriced extra. The lens is shipped with a cosmetic ring covering the hood mount, which I removed immediately and left in the box. Lens hoods don't just shield the lens from stray light, but also protect the front element from accidental bumps, and I would encourage their use as a matter of course.

A minimum focus distance of 25cm allows close-up shooting with selective focusing

Build and handling

At 52mm in length, 60.8mm in diameter and 125g in weight, the 25mm f/1.7 is a fairly small lens, although it's not as compact as Olympus's equivalent or Panasonic's slimline 20mm f/1.7 pancake optic. Its light weight is substantially due to plastic barrel construction, but thankfully the mount is metal, which rightly or wrongly always inspires more confidence than plastic versions. The lens feels well made considering the price, although it probably won't stand up to as much abuse as more expensive alternatives. Because of its compact size, the lens handles well, even on small bodies such as the Panasonic GM and GF series, although it's an equally good match for DSLR-style cameras such as the Panasonic Lumix DMC-G7. Our review sample came in a matte-black finish, with a silver version also available.

Autofocus

As we've become used to from Panasonic, the lens focuses quickly, silently and decisively, thanks largely to its internal focus design. With the latest cameras, it will also continue to do so in remarkably low light without hunting back and forth for focus position. Notably, it's much faster at autofocusing than Panasonic's 20mm f/1.7 pancake, which is a six-year-old design. The focus-by-wire manual-focus system is likewise responsive and straightforward to operate.

Autofocus is, in the grand scheme of things, very accurate, regardless of whereabouts in the frame the focus area is positioned. However, during the course of my testing I came across a slight catch; the lens's plane of sharp focus shifts forwards fractionally on stopping down, which is a symptom of residual spherical aberration. Because Micro Four Thirds cameras normally focus with the aperture set wide open, this can result in the edge being taken off the sharpness when you're shooting at f/2.8, particularly with close-up subjects. However, while this effect was easily measurable in our studio testing of the lens, it's not something many users are likely to notice during normal shooting.

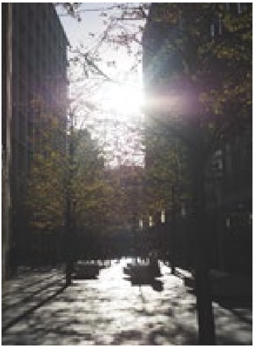
Image quality

I tested the Panasonic 25mm f/1.7 on several Micro Four Thirds bodies, including the Panasonic Lumix DMC-GM1 and Olympus OM-D E-M5 II. In general, I found it to be a pretty accomplished performer, giving attractive images that belie its bargain price.

At f/1.7, images are a little soft when examined at the pixel level, but stop down to f/2.8 and they gain noticeably more bite. Sharpest results are generally obtained around f/4-f/5.6, and stopping down further sees diffraction progressively reducing pixel-level crispness; personally, I'd never use an aperture smaller than f/11. It's important to understand that this isn't a defect, but an inevitable consequence of optical physics. With smaller sensor formats such as Micro Four Thirds, you simply shoot at larger apertures than with full-frame or APS-C cameras. So if you'd normally use f/8 on full frame, the rule of thumb is to shoot at f/4 on Micro Four Thirds.

Panasonic has adopted its usual approach of correcting distortion in software, and in practical use you'll have to go out of your way to get anything other than perfectly square images. Likewise, vignetting is too low to be noticeable in most real-world use. Some green and magenta fringing can be visible in out-of-focus areas of the frame at larger apertures, but it's not overly distracting. If you use the lens on older Olympus bodies that can't correct lateral chromatic aberration, you'll also see minor green and magenta fringing towards the edges of the frame, but again it's not very objectionable.

Out-of-focus backgrounds are in general drawn relatively attractively, thanks in part to the lens's circular diaphragm. In fact, the lens's main flaw is when shooting directly into the light, where strong veiling flare can cover much of the frame. In fairness, though, this isn't unusual with fast primes.



The lens's main flaw is the appearance of multi-coloured flare when shooting into the light

Our verdict

FOR ALL there is to like about mirrorless systems – particularly their compact size and light weight – one legitimate area of criticism has been the relatively high cost of many lenses. Aside from a few honourable exceptions, genuinely affordable optics have been in short supply. This is a shame, as adding a lens or two is always the best way to make the most of an interchangeable-lens camera, with fast normal primes at the top of the list of useful additions.

With the Lumix G 25mm f/1.7 Asph, Panasonic has addressed this need with an impressive little lens. It's decently sharp, handles well, and focuses quickly and silently. Indeed, for the price, there's very little to complain about at all. Micro Four Thirds users with more money to spend could also consider the Olympus M.Zuiko Digital 25mm f/1.8 or the Panasonic Lumix G 20mm f/1.7 Asph, with the latter being a particularly good choice when small size is required. But for those building up a system on a budget, the 25mm f/1.7 is a great choice.

Data file

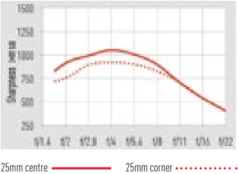
Price £159
Filter diameter 46mm
Lens elements 8
Groups 7
Diaphragm blades 7
Aperture f/1.7-22
Min focus 25cm
Length 52mm
Diameter 60.8mm
Weight 125g
Lens mount Micro Four Thirds

Amateur Photographer
Testbench
Recommended
★★★★½

Panasonic Lumix G 25mm f/1.7 ASPH

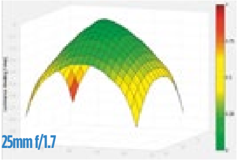
Resolution

These charts show that the 25mm is a very decent performer according to our Applied Imaging tests. It's a little soft wide open due to residual spherical aberration, but improves quickly on stopping down. The corners are also impressively close to the centre in terms of sharpness. As tends to be the case for Micro Four Thirds, you'll get the best results overall from f/2.8-5.6, but apertures smaller than f/11 should be avoided.



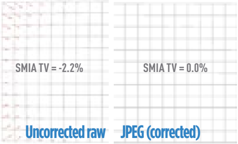
Shading

As is usual for Micro Four Thirds, shading is really rather low. When wide open at f/1.7 there's less than a stop of light fall-off in the corners, which will rarely be noticeable in normal use. Stop down to f/2.8 and there's barely any trace of vignetting.



Curvilinear distortion

Analysis of the camera's raw files reveals that Panasonic has adopted its usual approach of leaving a little more barrel distortion than would be usual if this were a DSLR lens, and correcting it in software. This is applied automatically during viewing and shooting, and by most raw conversion software. Most users will never notice it is happening and simply get distortion-free images.



camerajungle
Buy. Sell. Part-Exchange

Service Rated 5/5
Based on over 700 positive reviews
on www.trustpilot.co.uk

You don't need an expensive camera to win awards.

1st PLACE
USED
Canon
EOS 550D

Taken on:
Canon EOS 550D

+ 6 month guarantee on used items + 14 day no-quibble returns

www.camerajungle.co.uk
The used camera experts

Joe,
"Fast and efficient. I thoroughly recommend them. They are a pleasure to deal with"
★★★★★

Mark,
"Selling to them was easy: no fees to pay and just one buyer to deal with... simple, speedy and safe"
★★★★★

Ron,
"Their service was first class and I am extremely pleased... I will definitely use them again"
★★★★★

+ Sell it back to us when you're done

1 **Instant Online Quote** → 2 **Post it, or we collect** → 3 **Cash or instore credit!**

If you're unsure about your options, then give our friendly staff a ring today on 020 8949 0123 Mon-Fri, 9am-5pm

In good light, the G9 X is capable of attractive images with strong, punchy colour

Canon PowerShot G9 X

Andy Westlake takes a look at what Canon's new slim, stylish compact camera with a 1in sensor has to offer

Back in 2009, Canon revitalised the enthusiast compact camera market with the PowerShot S90 – a pocket-sized model with lots of external controls, raw-format recording and above-average image quality. The design was widely imitated, and perhaps no more so than by the Sony Cyber-shot DSC-RX100 in 2012. But Sony's addition of a 20.2-million-pixel, 1in sensor gave vastly improved image quality, resulting in a dynasty of models that triggered a wholesale shift towards fitting larger sensors into compact cameras.

It took until 2014 for Canon to respond with the G7 X, with its 24-100mm equivalent f/1.8-2.8 lens and 1in sensor. Then at the end of 2015 Canon added two more models to its range, sitting above and below the G7 X. We reviewed the high-end G5 X in our 2 January issue and now it's the G9 X's turn to be in the spotlight – a lower-end model that has the distinction of being the slimmest camera with a 1in sensor.

On the face of it, the G9 X is the spiritual successor to the S series. It squeezes a 1in sensor into a truly pocketable body that measures just 98x57.9x30.8mm and weighs 209g. Let's take a look at what the G9 X has to offer.

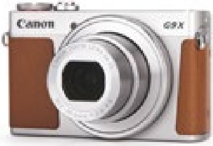
Features

Like many recent fixed-lens compacts, the G9 X is built around a 20.2-million-pixel, 1in sensor. It offers a sensitivity range of ISO 125-12,800, and records images in both JPEG and raw formats.

The 28-84mm equivalent lens has a maximum aperture of f/2-4.9. A built-in 3-stop neutral-density filter can be used for shooting with large apertures in bright light, or to slow down shutter speeds for increased motion blur. The ND filter can be engaged manually by the user, or set to auto so the camera can use it whenever necessary.

Compared to those on other pocket cameras, this lens looks a little limited in terms of both range and aperture. Essentially, this is the main trade-off Canon has made to achieve the G9 X's slender frame. But it does at least offer the same zoom range as the 18-55mm kit lenses that come with most APS-C DSLRs.

Continuous shooting is available at up to 6fps. But you'll only get this speed shooting JPEG files and with focus and exposure fixed at the start of a burst. If



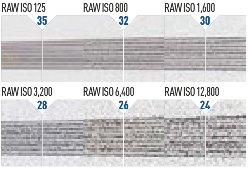
Data file

	Canon G9 X
Price	£379
Sensor	20.2-million-pixel, 1in BSI-CMOS sensor
Output size	5472x3648 pixels
Focal-length mag	2.7x
Lens	28-84mm equiv f/2-4.9
Shutter speeds	30-1/2,000sec
ISO	125-12,800
Metering system	Evaluative, centre, spot
Exposure compensation	±3EV
Drive mode	6fps, or 4.3 fps with AF (JPEG)
LCD	3in, 1.04-million-dot-resolution touchscreen
Viewfinder	None
AF points	Contrast detection with 31 points
Video	1080p at 60, 50, 30, 25 or 24fps, MP4
External mic	No
Memory card	SD, SDHC, SDXC
Power	NB-13L rechargeable Li-ion, 220 shots (CIPA standard)
Dimensions	98x57.9x30.8 mm
Weight	209g (with battery and card)

Canon PowerShot G9 X

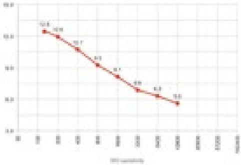
Resolution

The G9 X gets about as much out of its 20.2MP sensor as possible, recording over 3,500l/ph at ISO 125 before succumbing to aliasing artefacts. But you'll only get this in raw; noise reduction smoothing limits it to 3,000l/ph in JPEG. Resolution holds up well at ISO 800 (3,200l/ph), but falls more rapidly at higher settings, giving just 2,400l/ph as ISO 12,500.



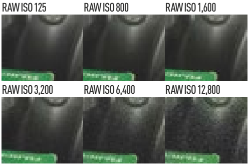
Dynamic range

The G9 X's 20.2MP sensor delivers good results at low ISOs in our Applied Imaging tests, with over 12EV of dynamic range at ISO 125. But at ISO 400 and above it falls off quite quickly, reflecting increasing noise levels, particularly in the shadows. The top three ISO settings give very low readings, indicating that they're best avoided for any serious shooting.



Noise

As expected with this sensor, the G9 X gives clean, highly detailed images at low ISOs. At ISO 800, noise begins to swamp fine detail, but the camera continues to give good results up to ISO 1,600. However at ISO 3,200 image quality becomes marginal, and the two highest settings give results that are really only adequate for casual use. As usual, you'll get best results at high ISOs shooting raw.



you wish to record raw images, it slows to less than 1fps. The saving grace is that with its short lens, the G9 X doesn't really lend itself to action shooting in the first place.

A full complement of exposure modes is available via a top-plate dial. Program, shutter-priority, aperture-priority and manual modes are available for enthusiast photographers, joined by an array of scene modes and full auto shooting for beginners.

The G9 X can record full HD video, and it's possible to zoom and refocus the lens during recording. A dedicated movie position on the top dial allows you to take full manual control of exposure settings. The touchscreen can be used to adjust settings during recording, so no button or dial clicking spoils your soundtrack.

Wi-Fi connectivity is built in, with Canon providing more functionality than most other brands. Naturally, you can make a connection to a smartphone or tablet for sharing images or controlling the camera remotely, and there's even a dedicated button on the side of the camera for this purpose. But it's also possible to transfer images between Canon cameras, or print directly to a Wi-Fi-enabled printer.

Build and handling

With its predominantly metal body shell and milled metal dials and controls, the G9 X feels robust and well made. It looks good too, with subtle red accents around the mode dial and shutter button adding a touch of class. In your hand, though, the feel is let down by the hard plastic used for the grip areas; I'd have preferred a softer rubberised finish.

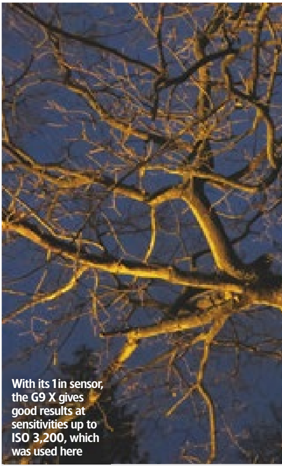
When it comes to shooting, the G9 X is a very different animal to the old S-series models, or the higher-end G7 X. While the control dial around the lens is still present and correct, the back of the camera is quite different. Most importantly, the combined D-pad and rear dial has gone, with a simple column of four buttons taking its place, to control video recording and access the menus.

Instead, almost all settings are changed using the touchscreen in conjunction with the round lens-control dial. Main exposure settings – shutter speed, aperture, ISO and exposure compensation – are changed by tapping their on-screen touch buttons and rotating the dial. Most other functions require a press of the Q button, at which point the required setting can be selected using the touchscreen, and changed either by touch or using the lens dial. Other on-screen buttons are used to lock exposure lock, activate manual focus or turn on the touch shutter control.

After using it for several weeks, I'm still not totally convinced by this approach. I'm just not particularly happy with being forced to use a touchscreen for almost all camera operations rather than as a complement for physical controls. This is compounded by the fact that the touch buttons are quite small and closely spaced, making it too easy to hit the wrong one.

Autofocus

The G9 X utilises on-chip contrast detection for autofocus, and in good light it's fast, quiet and accurate. The desired focus point can be selected by tapping the touchscreen, or alternatively you can use face detection or defer focus area selection to the camera.



With its 1in sensor, the G9 X gives good results at sensitivities up to ISO 3,200, which was used here

Where the camera falters, though, is when trying to autofocus in low light. Focus speed slows right down, especially when shooting towards the telephoto end of the lens. The camera also has a bad habit of confirming focus and taking a picture when it simply hasn't hit the mark; it gets especially confused by bright point light sources in night scenes.

If you prefer, manual focus is also available, but I found it to be a slow and unsatisfactory experience, and stuck with auto instead.

Performance

In use, the G9 X generally works quite well. Its metering is particularly impressive, generally only requiring adjustment for pictorial effect, and auto white balance tends to give the right answer most of the time too. In fact, it's very good as a 'point-and-shoot' camera.

The lens is pretty sharp at the telephoto end, and not at all bad in the middle of its range. But it's noticeably less good at wideangle, with somewhat soft corners that don't improve all that much on stopping down.

Canon's JPEG output is bright and colourful, and while this is great in dull conditions, occasionally it can look a little over the top. High ISO noise reduction can also be over-enthusiastic and smear fine detail. Sadly, while Canon gives useful control over JPEG processing, you have to accept the camera's default options if you also want to shoot raw. For example, it's not possible to set the camera to black & white while shooting raw, which feels like an arbitrary restriction. AP

Our verdict

WITH its small size and undeniably good-looking design, the G9 X has plenty going for it. Indeed, if you want a pocket camera with excellent image quality to supplement a DSLR or CSC, and perhaps use primarily in auto mode, then it's a tempting option. It gives attractive JPEG output, and once the Wi-Fi is set up it's really easy to copy your images to your phone for sharing.

However, if you're an enthusiast photographer looking to take more control over shooting, the G9 X is perhaps not such a good choice. Its strong reliance on a touchscreen makes it more awkward to shoot with than its peers; indeed, I never realised how much I'd miss the simple D-pad controller, and I think Canon has made a mistake by omitting one. Poor continuous shooting and unreliable low-light autofocus reinforce the impression of a camera that's not quite as good in reality as it initially looks on paper.

This is a shame, because the G9 X is a camera I really wanted to like. But its flaws make it difficult to love, or recommend wholeheartedly ahead of competitors such as the nearly three-year-old Sony RX100 II. However if you can live with its touchscreen-dominated operation it can certainly deliver good results.

FEATURES	7/10
BUILD & HANDLING	7/10
METERING	9/10
AUTOFOCUS	7/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

For and against

- ✚ Slim, pocketable design
- ✚ Good image quality from 1in sensor
- ✚ Well-implemented touchscreen
- ▬ Unambitious lens
- ▬ Limited physical controls
- ▬ Unreliable autofocus in low light

Amateur Photographer
Testbench
★★★½

Focal points

The stylish PowerShot G9 X is heavily reliant on its touchscreen, with few external controls

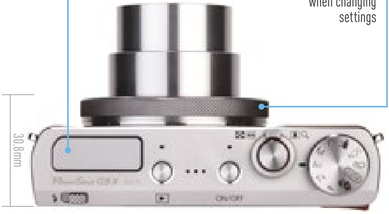
Design
A symmetric arrangement of buttons, microphones and a speaker on the camera's top illustrates Canon's emphasis on design

Battery
The small NB-13L Li-ion pack is rated for 220 shots, and can be topped up using either the supplied mains charger or in-camera via USB

Mobile button
Placed on the side of the camera, this is dedicated to establishing a Wi-Fi connection quickly to your smartphone for sharing images

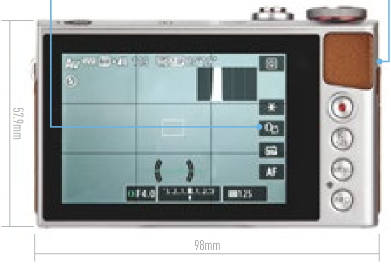
Flash
A small built-in flash unit pops up from the top-plate, released by a sliding switch just behind it

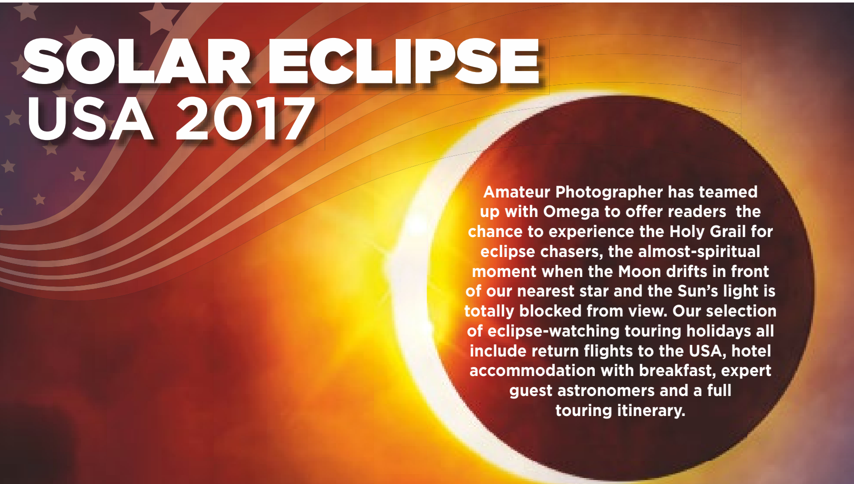
Lens dial
This is the main physical control on the camera. It has click stops that provide excellent tactile feedback when changing settings



Touch controls
Most of the camera's settings are controlled via on-screen touch buttons arranged around the edges of the screen

Connectors
A flap on the side conceals micro USB and micro HDMI ports for connection to a computer or TV





SOLAR ECLIPSE USA 2017

Amateur Photographer has teamed up with Omega to offer readers the chance to experience the Holy Grail for eclipse chasers, the almost-spiritual moment when the Moon drifts in front of our nearest star and the Sun's light is totally blocked from view. Our selection of eclipse-watching touring holidays all include return flights to the USA, hotel accommodation with breakfast, expert guest astronomers and a full touring itinerary.

8 & 14 day tours include an evening presentation by BBC Sky at Night presenter **Pete Lawrence** on **'Photographing an Eclipse'**

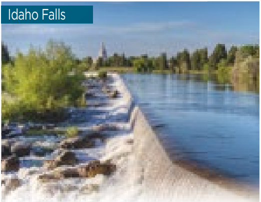
The tours...

Eclipseville USA

5 days - 19-23 August 2017

From £1899pp

Nashville • Clarksville (eclipse-watching)



Eclipse & Parks Tour

8 days - 18-25 August 2017

From £2199pp

Salt Lake City • Idaho Falls (eclipse-watching)
Yellowstone National Park • Craters of the Moon

Grand Canyon

Earth, Sky & Sun Tour

14 days - 13-26 August 2017

From £3699pp

- Las Vegas • Grand Canyon South Rim
- Bryce Canyon National Park • Salt Lake City
- Idaho Falls (eclipse-watching)
- Yellowstone National Park • Craters of the Moon

Request a brochure for full details, or view this product online at: www.omega-holidays.com

†We have included a reasonable budget for your flights. Should the cost of these fall below or rise above this amount we will amend the holiday cost to reflect these changes and therefore the price may increase or decrease accordingly. The final price will be confirmed in September 2016 when flight details become available.

For more information or to book, please call:

01524 37500 quote TINC29

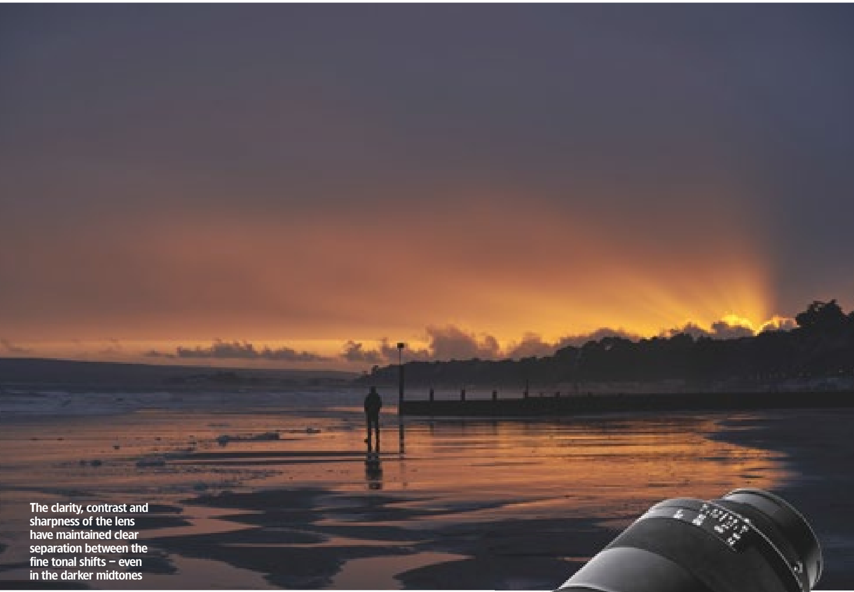
OPENING TIMES: MON-FRI 8.30-19.30 SAT 8.30-17.30 SUN 10.00-16.30

OmegaHols @OmegaHols OmegaHols

Organised by Omega Holidays plc, ABTA V4782, ATOL Protected 6081, a company wholly independent of Amateur Photographer, published by Time Inc. (UK) Ltd. Single supplements apply. Subject to availability.

Omega

ABTA



The clarity, contrast and sharpness of the lens have maintained clear separation between the fine tonal shifts – even in the darker midtones

Zeiss Milvus 85mm f/1.4

The fast 85mm lens occupies a magical place in the hearts of many for its perspective and capacity for shallow depth of field. But what does the new **Zeiss Milvus** add? **Damien Demolder** finds out

This is the second of the new Zeiss Milvus lenses we have tested recently, the first being the 50mm f/1.4, which was reviewed in AP 16 January. If these two lenses are related in more than just name, we should be in for a treat as that standard lens performed extremely well.

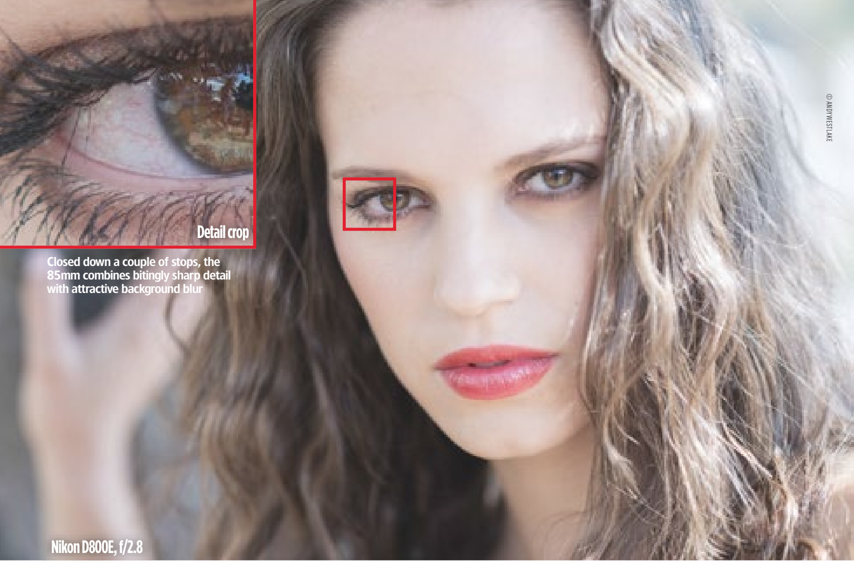
With its short telephoto perspective that's ideal for portraits, 85mm is a popular focal length, and Zeiss has plenty of competition. Samyang has a pleasingly low-cost manual-focus 85mm f/1.4 model for those who don't mind doing some of the work themselves, while Sigma offers a rather nice 85mm f/1.4 for those who prefer AF.

Canon and Nikon both have two, with budget f/1.8 options complemented by more exotic faster versions. Canon's f/1.2 L lens in particular is legendary for its ability to render backgrounds out of focus, but some think the extra width of the maximum aperture costs too much in edge image quality – and money.

The Zeiss lens here costs about £200 more than Canon's f/1.2 L lens and doesn't open quite as wide, but going from previous experience that extra money might well be accounted for.

Features

The Zeiss Milvus 85mm f/1.4 uses a design based on Dr Paul Rudolph's Planar from 1896, although this one includes 11 elements in nine groups. The eight elements either side of the stop are essentially symmetrical, while the forward three include a heavily concave front-facing surface to increase the length of the light path and pull the rear element away from the sensor. Eight of the 11 elements are made of what Zeiss calls 'anomalous partial-dispersion glass' – or low-dispersion glass – and all surfaces have been coated with



Closed down a couple of stops, the 85mm combines bitingly sharp detail with attractive background blur

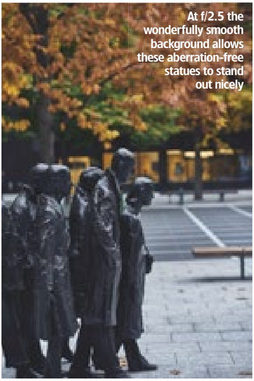
Nikon D800E, f/2.8

© ANDYWESTLAKE

the company's T* anti-reflective finish to prevent flare and internal reflections.

Zeiss uses what it calls a 'floating elements design' in the lens that allows the spaces between elements, and groups of elements, to be adjusted according to the distance between the camera and the subject.

While the company isn't explicit, it suggests that many more elements are on the move than is the case with most lens designs. AF lenses tend to have a focusing group, but the Zeiss design appears to move multiple groups of lenses along the axial path to maintain best image quality while focus is taking place.



At f/2.5 the wonderfully smooth background allows these aberration-free statues to stand out nicely

The aperture ring on the Nikon version has markings from f/1.4-f/16, with ½-stop clicks between until f/11, where a full-stop click takes us to f/16. Body controls for aperture allow ⅓-stop steps to be taken, and those who like to use their DSLR for movie making can deactivate the clicking ring altogether to create a smooth-motion iris adjuster.

The Canon version obviously does not have an aperture ring at all – the lens only comes with a mount for Nikon F (ZF.2) or Canon EOS (ZE) cameras. Both models produce an image circle extensive enough to cover a full-frame sensor.

Build and handling

As we might expect by now, the Zeiss Milvus 85mm f/1.4 is not a small, compact or lightweight lens – far from it. Big, dense and heavy, it feels as though it has been carved and polished from a solid lump of metal. At 1.2kg it isn't excessively heavy, though – just heavier than most lenses of its size. It is, in fact, even better looking than the 50mm lens we tested before, as its extra length provides additional road for those dangerous curves. The dull matt paintwork is very classy, and the 22mm-thick rubber band that forms the focusing ring is nice to the touch.

It feels well made – as though it will last forever. Even the hood is beautifully crafted, with felt lining the interior of its 1.5mm metal thickness as it extends 56mm from the front of the lens and flares out and back to a 100mm diameter at the forward end. As with the 50mm, the hood flips over to fit perfectly around the shapely barrel for storage.

I used the lens on the Nikon D610 and found the two perfect companions when it came to balance and operation. As the lens is big, it is much more suitable for pairing with larger DSLR bodies, and cameras that are approaching an equal level of construction. Focusing at f/1.4 is extremely difficult in all but the most contrasty of light, so a great deal of care needs to be employed.

> **'It feels well made – as though it will last forever'**

I used the focus-indicator system that exploits the camera's AF points and uses them to measure when the subject is sharp. With the D610 AF points gathered as they are around the centre of the screen, and I found myself fretting slightly as I focused and recomposed, as the distance between the lens and the subject invariably changed enough to show with such a shallow depth of field. While tripod-mounted and in live view I was able to focus anywhere across the frame, working handheld often meant closing the aperture to a safer setting.

As tiny focus adjustments will inevitably be required, the focus ring asks a 270° rotation to take it from the 80cm position to infinity. This provides a good deal of potential for precision, and the operation of the ring is so comfortable that working manually has been made as convenient as possible.

Image quality

I thought the resolution of the Milvus 50mm was exceptional, but in some ways this 85mm goes a step further. Corner resolution wide open is nothing short of amazing, which is fabulous as it is the weak point of most lenses of this type. In fact, corner resolution wide

Well-corrected chromatic aberrations allow light background edges to retain their natural colours

open is better in this lens than some lenses manage in the centre of their circle, even with the aperture closed 2 stops. Indeed, the corners read just as sharp as the centre in our software-driven lab tests at f/1.4. Stop down to f/2 and the centre sharpens up further, with an impressively high reading that indicates excellent fine-detail gathering.

The ability to collect information increases as the aperture is closed to f/4 where it stabilises while the corners close the very small gap between them by f/5.6. Resolution decreases slightly to f/11, and a bit more by f/16. Portraits shot at f/4 and f/5.6 will be brimming with crisp detail – so much, in fact, that some delicate sitters might be glad of a soft-focus filter.

A common issue with longer lenses with wide apertures is the chromatic fringing that has the power to influence the apparent colour of finely detailed areas, as well as slightly reduce contrast and resolution. I can't tell you that chromatic fringing is completely absent in images from this lens, but I can say they are extremely moderate and only occur in pictures taken with the widest apertures and in out-of-focus areas. By f/3.5, all signs of it are gone.

It is at f/2.8-f/5.6 that we can best study the effects of the aperture on the way out-of-focus highlights are rendered by this lens. Where a light bulb is caught in a background at f/3.5, it can be rendered as a distinct nonagon, but where the highlight is less obvious, such as in reflections and bright objects in the distance, the rendering feels more rounded and natural. The discs of out-of-focus highlights remain mostly circular right to the edges of the frame, which is quite an achievement. Backgrounds are very smooth and not distracting, even at f/5.6 where the shape of the nine-bladed aperture plays a greater part in directing the light as it passes through the lens.

In all, this lens produces images of exceptional quality, although it takes some skill to get the most out of it.

Our verdict

SIZE really does matter when it comes to optics for full-frame cameras, and while carrying a big and heavy lens around is not always an attractive proposition, the quality that this particular big, heavy lens produces makes the inconvenience more than worthwhile. It outperforms other 85mm fast aperture lenses on every count – it looks fantastic, it feels fantastic and its images are filled with sharp detail and well-corrected aberrations.

The weight of those 11 large elements is directly related to the level of correction that is applied, and the lengthening of the optical path that creates the extensive barrel proportions is what helps to make corners almost as sharp as the centre and which banishes chromatic fringing.

This really is a costly piece of equipment, but if you want the best you will appreciate what this lens offers. Once used, others diminish by comparison. It is the finest 85mm around.

Data file

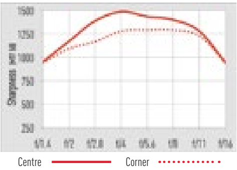
Price	£1,379
Filter diameter	77mm
Lens elements	11
Groups	9
Aperture	f/1.4
Minimum focus	80cm
Length	110mm
Diameter	90mm
Weight	1,210g
Lens mount	Canon EF, Nikon F

Amateur Photographer Testbench GOLD ★★★★★

Zeiss Milvus 85mm f/1.4

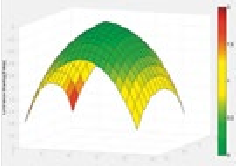
Resolution

Corner definition is never very far behind that of the centre of the imaging circle, even at the widest apertures, which is a sure sign of a quality lens. That the resolution readings are so high only makes this more incredible. The best resolution comes at f/4, while frame uniformity is better at f/5.6 and onwards. Even fully closed, resolution is very high.



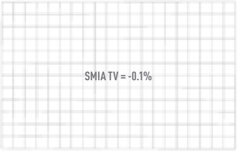
Shading

Vignetting is dramatic when the lens is at its widest settings, with the corners very noticeably darkened by about 1.6 stops at f/1.4. Close down to f/2 and the light fall-off practically halves, to around 0.9 stops. Some shading still exists at f/2.8, but is effectively gone at f/4. For portraiture the vignetting can be used creatively, although realistically work will start at f/3.5-f/4, otherwise not enough of the face will be in focus.



Curvilinear distortion

The degree of distortion present in images from this lens isn't worth writing about. Even technical operators will be happy, but I suspect most users will be shooting natural subjects in which distortion is rarely obvious anyway.



Photographers on Safari

www.photographersonsafari.com
info@photographersonsafari.com

Golden Eagle Experience in Leicestershire 2016 Dates £99
April 10th, May 8th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

Cheetahs, Lions, Foxes, Birds of Prey, Cambs. £119
April 9th, May 7th; Privileged access to Cheetahs, Bengal Tiger, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. Barn Owl, Eagle Owl and Red-Tailed Hawk etc.

Amazing Bat Photos & Learn Fill-in Flash Techniques £139
April 14th, 15th; Oxfordshire. Take amazing bat photos. Learn how to use balanced fill-in flash on wildlife subjects in different lighting conditions. Max 4 persons. Free loan of Canon digital camera and flash if req'd.

Big Cats at WHF, Smarden in Kent £155
April 2nd, April 23rd, April 30th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Jungle Cat, Amur & Snow Leopards, Black Leopards, Clouded Leopards, Fishing Cat. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Two sets of Lion Cubs born July & August 2013. Huge natural enclosure. Max 12 clients.

Big Cats at WHF, Smarden in Kent - Specialist event 6 photographers - incl. Jaguar £199
March 31st, April 1st, 22nd, 29th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You wil see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar.

Gift Vouchers available for any Workshop or for any Monetary Value.
These Experiences make Wonderful Gifts for that Special Occasion.

Gorillas & African Safari Experience, Port Lympne £155
April 3rd, 24th, May 1st, 2nd; 3 gorilla sessions. No wires, fences or bars throughout the day. Clean backgrounds plus Privileged Access. Photograph at eye level over moat. Huge male silverbacks + family group. Private VIP Safari for 2.5 hours. Rhinos, Wildebeest, Eland, Zebras, Giraffes, Buffalo, Ostriches, various Deer.

Birds of Prey Workshop, Bedford £99
April 16th, 17th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey. £145
July 13, 14, 15; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. inside encloses with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.

Small Cats Workshop, Welwyn, Herts. £99
April 4, 25, 28; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

Bass Rock Gannets £225
June 5th, 12th, 20th, 23rd; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock £99
June 24th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography) £89
June 4th, 11th, 17th, 25th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot, Bamburgh, Northumberland. £139
June 18th, 19th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland. £139
June 14th, 21st, 27th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

Small Mammals, Insects & Reptiles NEW WORKSHOP £199
June 6, 7; Indoor studio set-ups ensuring professional quality photos of stunning subjects. Studio lighting set up for you. Triggers to fit your camera supplied. Cameras and lenses can be loaned without charge. Innovative set-ups to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frogs, Praying Mantis, Locust, Beardeed Dragon, Scorpion, Tarantula, Snakes, Lizards etc.

Birds of Prey on Lindisfarne (Holy Island) incl. Short Eared Owl NEW WORKSHOP £139
JUNE 2, 3; New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using boats, Lindisfarne Castle, boat houses & fishing props as backdrops.

For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access.
Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF

Technical Support

Email your questions to: apanswers@timeinc.com, **Twitter** @AP_Magazine and #AskAP, or **Facebook**.
Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

● EXPERT ADVICE ● TIPS ● TRICKS ● HACKS ● KNOW-HOW

Full-frame quality at A3

Q I want to make A3 prints of landscape photographs taken with my Nikon D7000 and 35mm f/1.8 lens. I know this is a difficult question to answer, but would there be a noticeable difference in quality at this print size if I were to shoot with a full-frame camera instead, such as a Nikon D750 or D810 using a 50mm f/1.8 lens? I will be printing using a Canon Pixma PRO-100S and the images are for personal use. **John Pelan**

A This isn't necessarily easy to answer, as you say, but let's try. First, your D7000 has a 16.2-million-pixel sensor giving image dimensions of 4928x3264 pixels, while A3 paper measures 16.5x11.7in. This means that uncropped, your images will print out at 300ppi on A3. Assuming good camera technique – accurate focusing and no camera shake – this is sufficient for producing a critically sharp print. The cameras you're considering do offer higher resolution (24.3 million pixels for the D750 and 36.3 million pixels for the D810), but this would mainly give a bit of leeway for cropping after the event.

Any visible differences in prints would therefore come down to the lenses, and being primes both are very good indeed. As it happens, the AF-S Nikkor 50mm f/1.8G is perhaps a little better than the AF-S DX Nikkor 35mm f/1.8G, according to reputable lens tests, but only in very specific ways. The 35mm is slightly less sharp towards the corners of the frame, and shows noticeably more colour fringing from lateral chromatic aberration. However, the latter is automatically corrected by the camera when shooting JPEGs and easily removed when post-processing raw. So all you're left with is a fractional difference in corner sharpness.

Because of this, I'd recommend simply making some test A3 prints from your current camera and lens combination, being sure to take as much care as possible while shooting. Either use a tripod, or shutter speeds of 1/125sec or faster to minimise the risk of blur from camera shake, and be sure to use the lens's optimum aperture range (f/4 to f/8 for the very best sharpness, but don't be afraid to stop down a bit further for depth of field).

Nikon
D7000

Uncropped images will print on A3 at 300ppi, delivering fairly crisp detail

If you're using a tripod, focus using magnified live view on the main point of interest in your scene, and keep your ISO setting as low as possible. Then simply print them out and see whether you're satisfied with the results. In principle, you should be able to get crisp detail across the entire print, and if so, there's little point in upgrading your camera. **Andy Westlake**

Travel tripods

Q Could someone at AP give me a short list of travel tripods, as I find myself a bit boggled by the choice on offer. It will probably be used with a CSC, or maybe even a compact, so it won't have to cope with anything too lumpy. I would prefer it to fold down to as near to 30cm as possible and weigh as much as something that weighs not very much! My budget is around £150, but I could stretch a tad more if it could guarantee me fabulous pictures. Can you help? **David Richards**

A Looking at your requirements, I'd suggest a couple of models. Both are compact, lightweight, reverse-folding, five-section aluminium tripods from Chinese manufacturers that have decided to take a step up towards the premium end of the market while still keeping prices down.

Several Chinese makers offer affordable aluminium tripods, but you may find they're less sturdy

First is the Sirui T-005K, which folds down to 34cm, extends to 130cm and weighs around 1kg, including the excellent C-10X ball head. It's available for around £100 and comes in black, blue or red. Second is the MeFOTO BackPacker, which measures 32cm when closed, extends to 130cm and weighs 1.2kg. It comes in a wide range of colours and costs around £125.

It's worth bearing in mind that while both of these achieve short folded lengths, they're not especially tall, and when fully extended aren't very happy with anything much heavier than a CSC with standard zoom.

If you want a tripod capable of carrying something heavier, or extending taller, you'll need to compromise on weight and folded length. A good choice would be the £159 MeFOTO RoadTrip, which folds to 39cm, extends to 156.5cm and weighs 1.6kg. **Andy Westlake**

Photographer or digiter?

Q At £5,050, the Leica SL Typ 601 no doubt is quality at a price. Obviously a lens is required. Add the price of a computer and the cost rises further.

Andy Westlake suggests using Adobe Camera Raw to 'pull up' shadow detail in the computer (AP 12 December). Would 'fill-in flash' not achieve a

Avoid a catastrophe, insure your equipment.

Amateur Photographer Insurance Services

Insure your camera and accessories today!

COVER INCLUDES

- **Accidental damage**
  Up to £25,000 worth of cover for your camera, equipment and accessories
- **Theft**
  Cover for theft of your camera, equipment and accessories including from a vehicle
- **Hire in the event of a claim**
  Hire cover included as standard whilst we replace or repair your camera
- **Full Worldwide Cover**
  UK residents only required to be in the UK for 1 day in any period of insurance
- **Low excess**
  Standard excess only £50
- **New for old replacement**
  New for old on your specific camera available, including vintage or rare items
- **Public liability**
  Protection for you against damage to another person or their property
- **Personal Accident**
  Optional cover available to protect yourself when using your camera or equipment
- **Mechanical Breakdown**
  Option to add Mechanical Breakdown cover on items purchased from new less than 5 years ago.

Call now **0844 249 1902***

www.amateurphotographer.co.uk/apprintad

*Mon to Fri 9am to 6pm

POLICY TERMS, CONDITIONS & EXCLUSIONS APPLY. FULL DETAILS CAN BE FOUND IN OUR POLICY DOCUMENT WHICH IS AVAILABLE ON OUR WEBSITE. AMATEUR PHOTOGRAPHER INSURANCE SERVICES IS A TRADING STYLE OF THISTLE INSURANCE SERVICES LIMITED. AUTHORISED AND REGULATED BY THE FINANCIAL CONDUCT AUTHORITY. A JLT GROUP COMPANY. REGISTERED OFFICE: THE ST BOTOLPH BUILDING, 138 HOUNDSDITCH, LONDON EC3A 7AW REGISTERED IN ENGLAND NO 00338645. VAT NO. 244 2321 96.

similar or better result? Is your magazine in danger of de-skilling a photographer, or should we have two headings: one for photographers and a new word – digiter – for those who choose to rely on post-image processing to correct the limitations of an otherwise excellent product?
Michael Cheesman, Essex

A This raises several interesting questions. First, I suspect most photographers considering buying a Leica SL Typ 601 would already have a computer capable of dealing with its files, and if not they would budget it into their case for buying the camera. Make no mistake, this camera is aimed at serious photographers who know what they're doing.

Second, if you take a good look at the example on page 57 of 12 December, fill-in flash would produce an inferior result. While it could no doubt illuminate the foreground brickwork, it would give harsher lighting that wouldn't reflect the natural patterns of light and shade in the original scene. More importantly, it wouldn't work to reveal the detail underneath the arch of Westminster Bridge that is visible in the processed version of the shot.

So are we 'de-skilling' photographers? Absolutely not. If anything, we're illustrating new skills that photographers can acquire. Likewise, we're not correcting a limitation of the product; cameras are supposed to reproduce those areas of the scene that receive less illumination as darker in the final image. Instead, we're exploiting a strength of the product, namely the sensor's dynamic range, by exposing to retain highlight detail while planning to pull up the shadows in post-processing.

Indeed, this isn't a long way off the famous 'zone system' that Ansel Adams espoused for film. This involved exposing and developing the film to ensure the brightness range of the subject would be captured within the negative, then using careful darkroom work, including extensive dodging and burning, to ensure all the requisite detail appeared in the final print. With digital, it's just a case of acquiring different skills that reflect how the medium works.
Andy Westlake

HOW IT WORKS

I am your Fisheye lens

I AM A camera lens that, unlike most lenses, rejoices in its lack of correction for geometric distortion. I can see wider than any other type of lens – I am a fisheye lens.

Lens designers spend much of their time ensuring that the natural tendency in optical lens combinations to exhibit geometric distortion like barrel distortion (where vertical and horizontal lines curve outwards) or pincushion distortion (where the lines curve inwards) is minimised. Such lens designs are rectilinear; straight lines are reproduced as straight lines. A fisheye lens is completely the opposite and known as curvilinear.

Why are we called fisheye? Curvilinear lenses typically comprise a large dome-shaped front element, which resembles an eye of a fish. More importantly, a fisheye lens usually has a very wide angle of view. The most definitive form of fisheye lens can record detail from a 360° view of 180°. That view is recorded as a circular projection onto the frame, and a lens that manages this is called a circular fisheye. These are relatively rare and most fisheye lenses are of the full frame variety.

So-called true fisheye lenses have a 180° angle of view, while many fisheye conversion lenses that fit onto the end of normal rectilinear lenses see a less wide field of view and retain curvilinear distortion. Some fisheye lenses, like the rare Nikkor 6mm f/2.8 built in small numbers in 1972, have a field of view exceeding 180°, meaning the lens can see behind itself. In the case of the Nikkor, the angle of view recorded is 220°.

With digital post-processing it's now possible to convert curvilinear images to rectilinear with ease. The rise of the action camera has popularised fisheye lens use and a new generation of fisheye cameras is emerging, producing rectilinearly corrected images and video in real time.

© TONY HURST
© ANDY WESTLAKE

Fisheye lenses tend to have a large dome-shaped front element, and give a distorted ultra-wideangle view

BLAST FROM THE PAST

Nikon 1 V1

Ian Burley revisits the Nikon 1 V1 – now a fraction of the price

LAUNCHED September 2011

PRICE AT LAUNCH £830

GUIDE PRICE TODAY £160

NIKON'S take on the mirrorless-system camera market is its CX 1-mount system, which launched in September 2011 with the range-topping V1 and lower-specification J1 models. With an eye on protecting its APS-C and full-frame DSLR sales, Nikon decided to use a smaller 1in sensor. The camera featured some interesting multishot elements and an impressive hybrid phase/contrast detection AF system. However, it was seriously overpriced and ended its run substantially discounted.

What's good Unlike the J1 you get an EVF and a choice of mechanical or all-electronic silent shutter, the latter capable of hitting 60fps. The V1 is solidly constructed and has a better LCD screen than the J1. Image quality is surprisingly good. At today's used prices, the V1 is a bargain with its 10-30mm standard zoom lens.

What's bad Despite the small 1in sensor the V1 isn't so tiny, and the choice of lenses is limited. There is no articulating screen, nor do you get Wi-Fi connectivity. While image quality was good at the time, the V1 isn't a star when it gets dark.

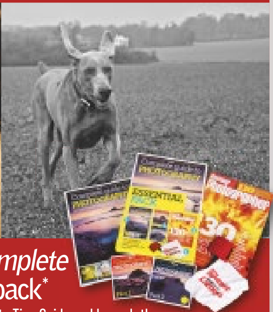
SPI SCHOOL OF PHOTOGRAPHIC IMAGING

IN ASSOCIATION WITH Amateur Photographer WHAT DIGITAL Camera

Take your photography to the next level

WITH AN SPI COURSE

- Master your camera and hone your photography skills
- Study in your own time and at your own pace
- Receive detailed feedback from an expert photographer



ALL PICTURES © LEE HYETT-POWELL

Enrol today and get a FREE *Complete Guide to Photography* essential pack*

Including 164-page handbook, 2 tutorial DVDs, Essential Photo Tips Guide and lens cloth

PLEASE QUOTE AP AD WHEN PLACING YOUR ORDER *WHILE STOCKS LAST

The distance learning was very helpful to me as I cannot commit to regular days in the week. I enjoy the feedback, which is honest and fair but constructive.

Lee Hyett-Powell
Diploma in Digital Photography

Call **0203 148 4326** or visit **WWW.AMATEURPHOTOGRAPHER.CO.UK/SCHOOL-PHOTOGRAPHIC-IMAGING**

In the bag

Award-winning landscape photographer Steve Gosling shows us what he takes with him on a shoot. www.stevegoslingphotography.co.uk

© STEVE GOSLING

Olympus OM-D camera bodies

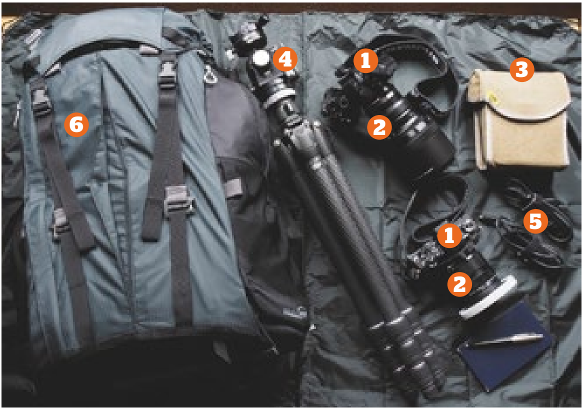
① I switched to a mirrorless-based system a few years ago. The bodies and lenses are small and lightweight, with fantastic image quality. I carry at least two OM-D bodies – either two EM-5 Mark IIs or an EM-1, plus an EM-5 Mark II.

Olympus Pro zooms

② At the moment I have the Olympus 12-40mm f/2.8 and 40-150mm f/2.8 Pro zoom lenses. They're really well made and give great optical performance. I hope to add the 7-14mm f/2.8 Pro zoom lens to my bag soon.

Lee Filters

③ Lee Filters offer great optical quality and neutral filters that are just that – neutral. I couldn't live without my ND grads (soft and hard), ND filters (2, 3, 6 and 10 stop) and a polariser. I use the Lee 100mm system on my Pro zooms and the Seven5 system on the Olympus primes.



Arca Swiss tripod head

④ I'm a great fan of geared heads for my landscape work and I've recently started using the Arca Swiss D4. Small, light and precision-made, it's an ideal complement to my Gitzo tripods and my Olympus OM-Ds.

Olympus cable releases

⑤ Given my regular use of a tripod, it makes sense to use a cable release. I always carry two just in case of loss or malfunction.

MindShift backpack

⑥ Earlier this year I bought the MindShift Rotation Pro 180 – it's the best backpack I've ever used. It's well made, comfortable to carry, and has a flexible design and lots of room, giving me easy access to all the gear I carry with me.

List of kit Olympus OM-D EM-1; Olympus OM-D EM-5 Mark II; Olympus 40-150mm f/2.8 Pro lens; Olympus 12-40mm f/2.8 Pro lens; Gitzo Series 2 Mountaineer tripod with Arca Swiss D4 geared head; Pouch with Lee Filters; MindShift Rotation Pro 180 backpack; Two Olympus cable releases; Notebook and pen

Amateur Photographer

The latest photography kit and technique at your fingertips

More great pictures
More technique
More opinion
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today
www.amateurphotographer.co.uk/digital-edition

App Store
Google play
kindle fire
nook
zinio

Marketplace

Dealer and Classified Guide

To advertise please call 020 3148 2508 **Email felix.barlow@timeinc.com**

Index to advertisers

Camera Jungle....................................50
Cameraworld Ltd..........................72-73
Camtech Photographic Ltd 65,74
Carl Zeiss Ltd ....Cover:vi
Clifton Cameras Ltd.............................6

Dale Photographic 77

Espa Safaris Ltd..................................64

Ffordes (Photographic) Ltd............76-77
Fujifilm UK Ltd..................................23
Fred Olsen......................................9,11

Grays of Westminster..............30-31,74

Intro 2020 Ltd 29

Just Ltd 75

Lee Filters..37
London Cameras Exchange Ltd..........75

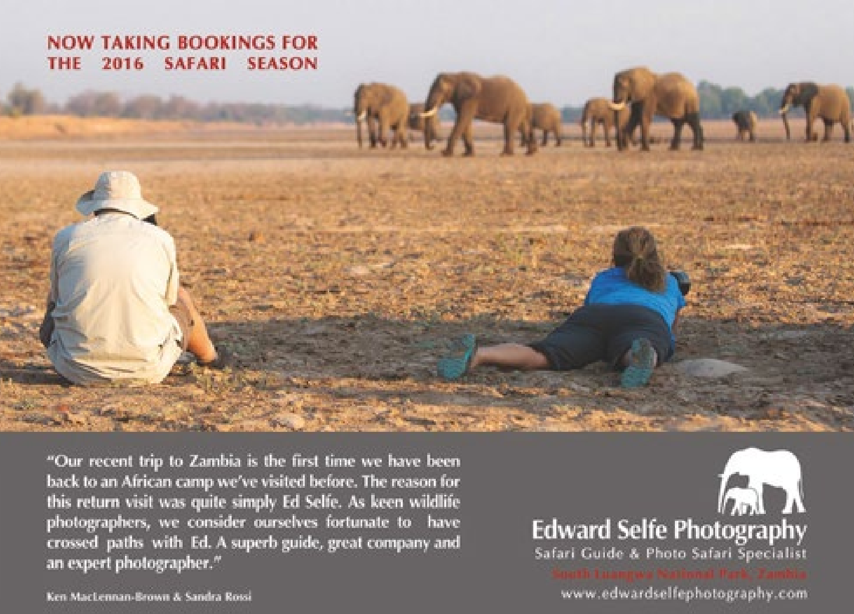
Mpb Photographic.............................80

Park Cameras Ltd.......... Cover: iii,66-67
Permier Ink & Photographic 78-79
Photographer on Safari 58

Sigma Imaging (UK) Ltd.............Cover:ii
Srb-Griturn Ltd 20
Stafford Cameras 74

Wex Photographic........................68-70

Classified 80-81


NOW TAKING BOOKINGS FOR THE 2016 SAFARI SEASON

"Our recent trip to Zambia is the first time we have been back to an African camp we've visited before. The reason for this return visit was quite simply Ed Selfe. As keen wildlife photographers, we consider ourselves fortunate to have crossed paths with Ed. A superb guide, great company and an expert photographer."

Ken MacLennan-Brown & Sandra Rossi

Edward Selfe Photography
Safari Guide & Photo Safari Specialist
South Luangwa National Park, Zambia
www.edwardselfephotography.com

Camtech

MAIL ORDER HOTLINE:

01954 251 715

Open 9am — 9pm, 7 days a week

www.camtechuk.com

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

NEXT DAY DELIVERY GUARANTEED

Digital Photography

CANON EOS 5D BODY COMPLETE WITH BATT AND CHGR	EXC+++	£325.00
CANON EOS 7D BODY COMPLETE WITH ALL ACCESS	MINT-BOXED	£399.00
CANON EOS 7D BODY WITH BATT & CHARGER	MINT-	£365.00
CANON EOS 650D BODY WITH 18-55 IS LENS MK II	MINT BOXED	£325.00
CANON EOS 1DS MK3 WITH BATT & CHARGER	MINT-	£999.00
CANON EOS 1D MK3 COMPLETE WITH ALL ACCESS	MINT-BOXED	£795.00
CANON EOS 30D COMP WITH ALL ACCESS	MINT-BOXED	£129.00
CANON EOS 400D WITH BATT & CHARGER	MINT-BOXED	£145.00
CANON 430 EX SPEEDLITE	MINT-CASED	£99.00
CANON 430 EX MK II	MINT-	£125.00
CANON 430 EX MK II TOTALLY AS NEW	MINT BOXED	£129.00
CANON 550 EX SPEEDLITE	MINT-CASED	£129.00
CANON 550 EX SPEEDLITE	EXC+	£80.00
CANON 580 EX SPEEDLITE	MINT-CASED	£199.00
CANON 580 EX MKII SPEEDLITE	MINT-CASED	£225.00
CANON MR-14EX MACROLITE	MINT BOXED	£275.00
CANON WFT - E4 II WIRELESS FILE TRANSMITTER	MINT BOXED	£199.00
CANON BG-E1 BAT GRIP FOR EOS 300D	MINT-BOXED	£35.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D	MINT-BOXED	£39.00
CANON BG-E6 BATT GRIP FOR EOS 5D MKII ETC	MINT	£75.00
CANON BG-E7 GRIP FOR EOS 7D	MINT BOXED	£69.00
CANON BG-E11 GRIP FOR 5D MK3	MINT BOXED	£185.00
FUJI X-T1 GRAPHITE BODY AS NEW COMPLETE	MINT BOXED	£645.00
FUJI X PRO 1 BODY COMPLETE	MINT-BOXED	£395.00
FUJI X-E1 BODY ONLY	MINT BOXED	£195.00
FUJI X100 COMPLETE WITH ALL ACCESSORIES	MINT-BOXED	£299.00
FUJI X10 COMPLETE WITH ACCESSORIES	MINT-BOXED	£195.00
FUJI X20 COMPLETE WITH ACCESSORIES & CASE	MINT BOXED	£295.00
FUJI 18mm f2 R FUJINON BLACK LENS	MINT BOXED	£245.00
FUJI 23mm f1.4 R XF FUJINON LENS AS NEW	MINT BOXED	£425.00
FUJI 56mm f1.2 XF FUJINON LENS AS NEW	MINT BOXED	£575.00
FUJI 60mm f2.4 R MACRO FUJINON AS NEW	MINT BOXED	£295.00
FUJI 90mm f2 R LM XF LENS AS NEW	MINT BOXED	£445.00
SAMYANG 100mm f2.8 ED MACRO FOR FUJI X	MINT BOXED	£219.00
FUJI 10-24mm f4 R OIS FUJINON	MINT BOXED	£565.00
FUJI 16-55mm f2.8 R LM WR FUJINON LENS AS NEW	MINT BOXED	£565.00
FUJI VG-XT1 VERTICAL GRIP FOR X-T1	MINT BOXED	£125.00
NISSIN i40 FLASH UNIT FOR FUJI	MINT BOXED	£125.00
FUJI EF-42 FLASHGUN FOR X PRO1	MINT BOXED AS NEW	£139.00
NIKON D800 BODY ONLY 2307 ACTUATIONS	MINT-	£1,075.00
NIKON D610 BODY NEW "UNREGISTERED"	NEW	£895.00
NIKON D600 BODY COMPLETE ONLY 3011 ACTUATIONS	MINT BOXED	£799.00
NIKON D2X BODY ONLY 17354 ACTUATIONS COMPLETE	MINT BOXED	£495.00
NIKON D7100 BODY ONLY 45 ACTUATIONS AS NEW	MINT BOXED	£495.00
NIKON D7200 BODY COMPLETE VERY LOW USE	MINT BOXED	£659.00
NIKON D3200 BODY & 18-55mm VR MK II LENS & GRIP	MINT	£245.00
NIKON D3100 BODY & 18-55 VR LENS	MINT	£199.00
NIKON D5100 BODY WITH 18-55 VR LENS	MINT BOXED	£295.00
NIKON D300 BODY COMPLETE WITH ALL ACCESS	MINT BOXED	£269.00
NIKON D200 BODY COMPLETE ONLY 3899 ACTUATIONS	MINT -	£199.00
NIKON D90 + 18-55 MKII, MB-D80 GRIP, BATT & CHGR	MINT-	£225.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS	MINT-	£165.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS	EXC+	£145.00
NIKON D70S BODY COMPLETE WITH ALL ACCESS	MINT-BOXED	£129.00
NIKON SB700 SPEEDLIGHT	MINT BOXED AS NEW	£199.00
NIKON SB600 SPEEDLIGHT	MINT-	£125.00
NIKON SB800 SPEEDLIGHT	MINT-BOXED	£175.00
NIKON SB900 SPEEDLIGHT COMPLETE	MINT BOXED	£199.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH	MINT BOXED	£225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT	MINT BOXED	£95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT	MINT BOXED	£75.00
OLYMPUS E-P1 12MP + 14-42 LENS AND LEATHER CASE	MINT BOXED	£129.00
OLYMPUS E-PL5 WITH 14-42 LENS COMPLETE	MINT BOXED	£175.00
OLYMPUS 12mm F2 ZUIKO DIGITAL ED MICRO 4/3RDS	MINT	£399.00
OLYMPUS 45mm F1.8 M ZUIKO DIGITAL MICRO 4/3RDS	MINT	£125.00
OLYMPUS 60mm F2.8 MACRO M ED MICRO 4/3RDS	MINT	£275.00
PANASONIC 45-75mm F4/5.6 LUMIX G X VARIO M 4/3RDS	MINT	£219.00
PANASONIC 100-300mm f4.0/5.6 LUMIX G VARIO M 4/3rds	MINT BOXED	£295.00
SIGMA 10-20mm F4/5.6 DC EX HSM OLYMPUS 4/3RDS	MINT+HOOD	£245.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS	MINT CASED	£365.00
OLYMPUS 12 - 60mm F2.8/4 SWD ZUIKO DIG ED 4/3RDS	MINT CASED	£445.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGTAL ED 4/3RDS	MINT	£225.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3RDS	MINT CASED	£245.00
OLYMPUS EX - 25 EXTENSION TUBE 25MM	MINT CASED	£95.00
OLYMPUS HLD-4 BATTERY GRIP FOR E3 BODY	MINT	£99.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY	MINT	£39.00
OLYMPUS HLD-6 BATTERY GRIP FOR OMD-EM5	MINT BOXED	£145.00
OLYMPUS FL-14 FLASH UNIT	EXC++ BOXED	£69.00
OLYMPUS FL- 40 FOR OLYMPUS DIGITAL	MINT BOXED	£59.00
PANASONIC LUMIX DMC-GM1 16Mp WITH BATT & CHGR	MINT-	£145.00
PANASONIC LUMIX DMC FZ200 COMPLETE ALL ACCESS	MINT BOXED	£225.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS	MINT BOXED	£145.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS	MINT BOXED	£115.00
SIGMA 60mm f2.8 DN ART LENS	EXC++ BOXED	£79.00
SONY DSC-HX90V COMPLETE VERY LOW USE	MINT BOXED	£275.00
SONY DT 30mm F2.8 MACRO SAM LENS	MINT BOXED	£115.00
SIGMA 1.4 APO EX DG TELECONVERTER FOR SONY	MINT BOXED	£125.00
SONY ALPHA HVL-F36AM FLASH GUN	MINT CASED	£129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY	EXC+	£99.00
CANON EOS 1N BODY	EXC+	£145.00
CANON EOS 1NRS BODY	EXC++	£195.00
CANON EOS 3 BODY	EXC++	£75.00
CANON 16 - 35mm f2.8 USM "L" MK 2	MINT BOXED	£875.00
CANON 17 - 40mm F4 USM "L" WITH HOOD	MINT-CASED	£375.00
CANON 17 - 40mm F4 USM "L" WITH FILTER	MINT BOXED	£399.00
CANON 24 - 70mm F2.8 USM "L" MKI	MINT BOXED AS NEW	£695.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	MINT	£475.00
CANON 28 - 80mm f2.8/4 USM "L"	EXC++CASED	£375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZER	MINT-BOXED	£1,275.00
CANON 70 - 200mm f4 USM "L"	MINT BOXED	£365.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER	MINT-	£645.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STABI MK1	MINT CASED	£875.00
CANON 70 - 200mm f2.8 USM "L"	MINT BOXED	£745.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZER	MINT BOXED	£799.00
CANON 14mm f2.8 USM "L"	MINT-BOXED	£795.00
CANON 35mm f1.4 USM "L" SUPERB SHARP LENS	MINT BOXED	£775.00
CANON 50mm f1.2 USM "L" LATEST	MINT CASED	£699.00
CANON 300mm f4 USM "L" IMAGE STABILIZER	MINT CASED	£799.00
CANON 400mm f5.6 USM "L" WITH HOOD & CASE	MINT BOXED	£745.00
CANON 500mm f4 USM "L" IMAGE STABILIZER	MINT-CASED	£3,375.00
CANON 15mm f2.8 EF FISHEYE	MINT BOXED AS NEW	£379.00
CANON 28mm f2.8 E/F	MINT	£195.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW)	MINT	£135.00
CANON 50mm f1.8 MK II	MINT-	£59.00
CANON 60mm f2.8 USM MACRO LATEST	MINT BOXED	£265.00
CANON 100mm f2 USM	MINT-	£265.00
CANON 100mm f2 USM	EXC++	£225.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER	MINT-	£399.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER + HOOD	MINT BOXED	£425.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER	MINT BOXED	£169.00
CANON 18 - 55mm f3.5/5.6 MK II	MINT	£59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER	MINT+HOOD	£299.00
CANON 28 - 105mm f3.5/4.5 USM	MINT	£145.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER	MINT BOXED	£195.00
CANON 70 - 300mm f4.5/5.6 USM DO IMAGE STABILIZER	MINT-BOXED	£495.00
CANON 75 - 300mm f4.5/5.6	MINT	£89.00
CANON 75 - 300mm f4.5/5.6 USM MKII	MINT	£129.00
CANON 100 - 300mm f4/5.6 USM	MINT-	£95.00
CANON EF25 II EXTENSION TUBE	MINT BOXED	£79.00
KENCO DG CANON FIT TUBE SET 12,20,36MM	MINT BOXED	£99.00
CANON EF 1.4X EXTENDER MK I	MINT	£159.00
CANON EF 1.4X EXTENDER MK II	MINT CASED	£185.00
CANON EF 2.0X EXTENDER MK I	MINT BOXED	£175.00
CANON EF 2.0X EXTENDER MK II	MINT BOXED	£185.00
CANON EF 2.0X EXTENDER MK II	MINT CASED	£179.00
KENCO DG CANON FIT TUBE SET 12,20,36MM	MINT-	£99.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER	MINT BOXED	£159.00
TELEPLUS MC7 7 ELEMENT 2X TELECONVERTER	MINT-	£75.00
TELEPLUS 2X CONVERTER CANON A/F	MINT-	£45.00
QUANTERAY 2X TELECONVERTER FOR CANON A/F	MINT-	£59.00
CANON ST-E2 SEEDLITE TRANSMITTER	MINT BOXED	£125.00
CANON 540 EZ FLASH + INST	MINT BOXED	£69.00
CANON 540 EZ FLASH + INST	MINT- CASED	£59.00
CANON 420 EZ FLASH	MINT CASED	£39.00
CANON ANGLE FINDER B	MINT BOXED	£79.00
CANON ANGLE FINDER C	MINT BOXED	£99.00
CANON LC3 TRANSMITTER AND RECIEVER	MINT	£115.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE	MINT CASED	£475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM	MINT BOXED	£345.00
SIGMA 50mm f1.4 EX DG HSM LATEST	MINT	£199.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC	MINT-	£179.00
SIGMA 70 - 200mm F2.8 APO EX DG MACRO	MINT-BOXED	£245.00
SIGMA 150 - 500mm f5.6/6.3 DG HSM OS STABILISER	MINT-BOXED	£475.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD	MINT-BOXED	£299.00
TAMRON 14mm f2.8 SP ASPHERICAL WIDE ANGLE	MINT CASED	£345.00
TAMRON 10-24 f3.5/4.5 A/F SP LD Di ASPHERIC VR	MINT BOXED	£225.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL	MINT BOXED	£375.00
TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST)	MINT	£299.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY	EXC++BOXED	£365.00
CONTAX G2 BODY	EXC++	£345.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE	MINT CASED	£299.00
CONTAX 21mm f 2.8 BIOGON BLACK WITH FINDER	MINT BOXED	£499.00
CONTAX 21mm f2.8 BIOGON WITH FINDER	MINT BOXED	£499.00
CONTAX 28mm F2.8 BIOGON "G" + HOOD,CAP	MINT BOXED	£275.00
CONTAX 45mm f2 PLANNAR "G" BLACK + B&W FILTER	MINT BOXED	£295.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER	MINT BOXED	£245.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAP	MINT CASED	£195.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*	MINT BOXED	£395.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED	£65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED	£69.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK	MINT BOXED	£79.00
CONTAX GD1 DATABACK FOR CONTAX T3	MINT-BOXED	£69.00
CONTAX FIT YASHICA 28MM F2.8 SUPERB CONDITION	MINT	£65.00
CONTAX 45mm F2.8 TESSAR T* PANCAKE LENS + HOOD	MINT	£195.00
CONTAX 300mm F4 TELE TESSAR AE	MINT-	£295.00
CONTAX 28 - 70mm F3.5/4.5 VARIO SONNAR T* MM	MINT BOXED	£295.00
CONTAX TLA 280 FLASH	MINT-	£95.00
RICOH GR1V COMPLETE IN BOX	MINT-BOXED	£345.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M9P BLACK BODY ONLY 5217 ACTUATIONS	MINT-BOXED	£2,275.00
LEICA M7 BLACK BODY LATE MODEL	MINT BOXED	£1,295.00
LEICA M6 J WITH ELMARIT M ANNIVERSARY SET	MINT BOXED	£3,250.00
LEICA M6 PARTNER AKTION 1996 LTD EDITION BODY	MINT BOXED	£995.00
LEICA M2 BODY COMPLETE WITH INST BOOK	MINT-BOXED	£795.00
LEICA M2 BODY WITH CASE	EXC++CASED	£595.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970	MINT-	£425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76	EXC++	£399.00
LEICA IIIg BODY WITH LEICA 5cm f2.8 COLL ELMAR	MINT-CASED	£1,195.00
LEICA II & 50MM F2 NICKEL ELM ("FROM A COLLECTION")	EXC++	£365.00
LEICA IIF RED DIAL BODY ("FROM A COLLECTION")	EXCX+++	£245.00
LEICA IIIA STANDARD WITH 5CM F2 COLL SUMMITAR	EXC+++	£365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE	MINT-	£295.00
LEICA IIIC BODY WITH CASE	EXC++	£195.00
LEICA IIIC RED BLIND RARE	EXC++	£345.00
LEICA CL BODY	MINT-	£445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE	MINT BOXED	£299.00
ZEISS 21mm F4.5 BIOGON ZM	MINT BOXED AS NEW	£699.00
LEICA 16,18,21mm F4 ASPH M TRI-ELMAR 6 BIT LATEST	MINT BOXED	£2,475.00
LEICA 21mm F4 SUP ANGULON + M ADAP + FINDER	MINT IN KEEPER	£895.00
LEICA 35mm F2 SUMMICRON ASPH BLACK 6 BIT LATEST	MINT BOXED	£1,495.00
LEICA 35mm f2 SUMMICRON	MINT BOXED	£1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER	MINT-	£325.00
LEICA 35mm f3.5 SUMMARON M WITH SPECS	MINT-	£395.00
LEICA 50mm f2 SUMMICRON BLACK 11826	MINT BOXED	£895.00
LEICA 50mm f2 SUMMICRON 6 BIT LATEST	MINT BOXED	£1,095.00
LEICA 50mm f2 SUMMICRON CHROME SER NO 36301##	MINT+HOOD	£995.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD	MINT BOXED	£850.00
LEICA 50mm f2 SUMMICRON CHROME M FIT	EXC+++	£575.00
LEICA 50mm f2 SUMMICRON CHROME M FIT	MINT	£595.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS	EXC++	£595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT	MINT BOXED AS NEW	£745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339##	MINT-	£299.00
LEICA 5cm f3.5 ELMAR RED SCALE	MINT--	£345.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD	MINT CASED	£875.00
LEICA 9cm, f4 ELMAR COLL FOR M	MINT-	£199.00
LEICA 135mm f4.5 HEKTOR	EXC+	£75.00
VOIGTLANDER BESSA T 101ST ANNIV HELIAR SET BLUE	MINT BOXED	£795.00
VOIGTLANDER BESSA R BODY BLACK	MINT BOXED	£195.00
VOIGTLANDER 25mm f4 COL SKOPAR VM	MINT-BOXED	£275.00
VOIGTLANDER 28mm f2 VM ULTRON WITH HOOD	MINT BOXED	£325.00
VOIGTLANDER 35mm f2.5 VM COLOR-SKOPAR PII	MINT BOXED	£225.00
VOIGTLANDER 50mm f1.1 VM WITH HOOD M MOUNT	MINT BOXED	£495.00
VOIGTLANDER 50mm f1.5 NOKTON + LEICA M RING	MINT BOXED	£375.00
VOIGTLANDER 21mm lf4 COL SKO FINDER + M RING	MINT-	£295.00
VOIGTLANDER 15mm FINDER	MINT-	£79.00
VOIGTLANDE 40mm FINDER	MINT BOXED	£75.00
VOIGTLANDER 75mm FINDER	MINT BOXED	£89.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC	MINT BOXED	£49.00
LEICA UNIVERSAL POLARING FILTER KIT M(13356)	MINT BOXED	£225.00
LEICA M GRIP FOR M7/M6/M6TTL ETC	MINT-	£49.00
CANON 28mm F3.5 SERENAR SCREW	MINT-	£175.00
LEICA 35mm F2.8 SUMMARON SCREW L39	MINT-	£499.00
LEICA 35mm F3.5 SUMMARON SCREW	MINT-	£299.00
LEICA 5cm F1.5 SUMMARIT SCREW	MINT-	£365.00
LEICA 5mm F2.8 COLLAPSIBLE ELMAR SCREW	MINT-	£299.00
LEICA 5cm F2 SUMMARIT SCREW	MINT-KEEPER	£299.00
LEICA 5cm F2 SUMMITAR COLL + M MOUNT	EXC++IN KEEPER	£275.00
LEICA 135mm F2.8 ELMARIT M WITH SPECS	MINT-	£299.00
LEICA 135mm F4.5 HEKTOR + HOOD M MOUNT	EXC++	£99.00
LEICA 135mm F4.5 HEKTOR IN KEEPER	EXC+++	£199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC	EXC+++	£375.00
LEICA 90mm F4 ELMAR BLACK SCREW	EXC++	£145.00
LEICA 135mm F4.5 HEKTOR + HOOD SCREW	EXC++	£99.00
LEICA SF24D FLASH	MINT BOXED	£189.00
LEICA FONOR BLACK RANGEFINDER	MINT-CASED	£175.00
LEICA WINDER M4-2 FOR M4 ETC	MINT-BOXED	£145.00
LEICA R8 BODY BLACK	MINT-BOXED	£425.00
LEICA R7 BLACK BODY	MIN-BOXED	£225.00
LEICA R5 BODY BLACK	MINT-	£225.00
LEICAFLEX SL BODY CHROME	MINT-BOXED	£245.00
LEICAFLEX BODY CHROME	MINT-	£195.00
LEICA 28mm f2.8 ELMARIT R LENS 3 CAM	MINT-	£215.00
LEICA 50mm F2 SUMMICRON ROM LENS 11345	MINT-BOXED	£445.00
LEICA 60mm f2.8 MACRO ELMARIT	MINT-	£299.00
LEICA 180mm F4 ELMARIT R 3 CAM	EXC++	£345.00
LEICA MOTORWINDER AND STRAP FOR R6 ETC	MINT BOXED	£145.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS	NEW UNUSED	£1,895.00

Medium & Large Format

HASSELBLAD 40mm f4 DISTAGON T* CFE	MINT BOXED	£1,295.00
HASSELBLAD 150mm f4 SONNAR T* Cfi	MINT BOXED	£499.00
HASSELBLAD PM 45	MINT BOXED	£265.00
HASSELBLAD PM 90	MINT BOXED	£225.00
BRONICA 45mm F4 RF LENS FOR RF645 WITH FINDER	MINT BOXED	£325.00
BRONICA 50mm F2.8 ZENZANON MC	EXC+++	£99.00
BRONICA 110mm F4 MACRO LENS PS	MINT-	£295.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT BOXED	£99.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT	£89.00
BRONICA 150mm F4 E	MINT-	£89.00
BRONICA ETRSI 120 BACK	MINT BOXED	£69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC	MINT BOXED	£59.00
BRONICA AEII METERED PRISM	EXC+	£75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT	£75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	EXC++	£59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC	MINT-	£75.00
BRONICA SPEEDGRIP FOR ETRS/ETRSI	MINT-	£45.00
BRONICA MOTOR WINDER E	EXC+++	£89.00
BRONICA 150mm F3.5 ZENZANON S	MINT-	£165.00
BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF	MINT-BOXED	£345.00
BRONICA 50mm f3.5 PS LENS & CASE	MINT-BOXED	£199.00
BRONICA 65mm F4 ZENZANON PS FOR SQ	MINT-CASED	£145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ	MINT-CASED	£365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ	MINT-CASED	£145.00
BRONICA 180mm f4.5 PS LENS & CASE	MINT-BOXED	£199.00
BRONICA PRISM ME METERED FOR SQA/SQAI	MINT-	£89.00
BRONICA SPEED GRIP FOR SQA/SQAI	MINT-	£69.00
MAMIYA 6 BODY	MINT-	£775.00
MAMIYA 6 MF WITH 75mm f3.5 LENS VIRTUALY UNUSED	MINT	£875.00
MAMIYA 50mm f4 "G" LENS FOR MAMIYA 6	MINT BOXED	£399.00
MAMIYA 150mm F4.5 "G" WITH HOOD	MINT BOXED	£365.00
MAMIYA 43mm F4.5 WITH FINDER & HOOD FOR 7/7II	MINT BOXED	£799.00
MAMIYA 150mm F4.5 WITH HOOD FOR 7/7II	MINT BOXED	£395.00
MAMIYA 150mm F4.5 + HOOD FOR MAMIYA 7/7II	MINT	£425.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT	£199.00
MAMIYA 250mm F4.5 LENS FOR RZ	MINT-	£195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F	MINT	£299.00
MAMIYA 210mm F4 SEKOR C FOR 645	MINT CASED	£195.00
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT	£169.00
MAMIYA 220 BACK FOR RZ 67	MINT-	£95.00
PENTAX 55mm F3.5 TAKUMAR SMC FOR 6X7	MINT-	£195.00
PENTAX 55mm F2.8 FOR PENTAX 645	MINT BOXED	£199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT-	£199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008	MINT-	£575.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6X7	MINT-BOXED	£75.00
YASHICAMAT 124G FIT SUN TELE ADAPTOR KIT	MINT CASED	£55.00
YASHICAMAT 124G WIDE ANGLE ADAPTOR KIT	MINT-CASED	£85.00
YASHICAMAT 124G TWIN LENS REFLEX CAMERA	NEW UNUSED	£279.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY COMPLETE WITH STRAP & MANUAL	MINT-BOXED	£375.00
NIKON 10.5mm F2.8 "G" IF-ED AF DX FISHEYE LENS	MINT BOXED	£425.00
NIKON 20mm f2.8 A/F "D"	MINT BOXED	£295.00
NIKON 50mm F1.8 A/F	MINT-	£69.00
NIKON 50mmF1.8 A/F "D"	MINT-BOXED	£79.00
NIKON 50mm F1.8 "G" AF-S LENS	MINT BOXED	£129.00
NIKON 50mm f1.4 A/F "D"	MINT BOXED	£195.00
NIKON 60mm F2.8 A/F D	MINT BOXED	£225.00
NIKON 60mm F2.8 "G" ED AF-S MICRO NIKKOR	MINT BOXED	£275.00
NIKON 85mm F3.5 MICRO NIKKOR G ED AF-S VR DX +	MINT CASED	£295.00
NIKON 105mm f2.8 A/F MICRO NIKKOR	MINT	£295.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW	MINT BOXED AS NEW	£875.00
NIKON 12 - 24mm F4 "G" IF-ED AF-S DX	MINT BOXED	£495.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR	MINT BOXED AS NEW	£299.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR	MINT CASED	£289.00
NIKON 16 - 80mm f2.8-4 G ED DX AF-S VIBRATION RED	MINT BOXED	£699.00
NIKON 17 - 35mm f2.8 D IF AF-S SUPERB LENS	MINT-CASED	£795.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD	MINT-CASED	£465.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD	MINT- BOXED	£499.00
NIKON 18 - 35mm f3.5/4.5 A/F D ED IF	MINT BOXED	£275.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S + FILT + HOOD	MINT	£125.00
NIKON 18 - 105mm f3.5/5.6 DX ED AF-S VR	MINT+HOOD	£129.00
NIKON 24 - 70mm F2.8 "G" IF - ED AF-S	MINT BOXED AS NEW	£899.00
NIKON 24 - 85mm f3.5/4.5 ED AF-S VR LATEST	MINT BOXED	£295.00
NIKON 24 - 120mm f3.5/4.5 "G" ED IF AF-S VR	MINT BOXED	£199.00
NIKON 28 - 105mm f3.5/4.5 A/F D WITH HB18 HOOD	MINT-BOXED	£165.00
NIKON 28 - 300mm f3.5/5.6 G ED AF-S VR LATEST	MINT BOXED	£499.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO	MINT	£129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD	MINT-	£129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S VR	MINT	£115.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S	MINT BOXED	£89.00
NIKON 70 - 200mm f2.8 IF-ED AF-S VR MK II LATEST	MINT BOXED	£1,195.00
NIKON 75 - 300mm F4.5/5.6 A/F D WITH HOOD + CASE	MINT- BOXED	£125.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VR	MINT BOXED	£315.00
NIKON 80 - 400mm F4 "D" ED AF VIB RED VR	MINT BOXED	£695.00
NIKON TC17E MKII 1.7X TELECONVERTER	MINT BOXED	£225.00
NIKON TC20E AF-1 2.0X TELECONVERTER	MINT-BOXED	£129.00
NIKON TC20E II AF-S TELECONVERTER	MINT-	£195.00
NIKON TC20E III AF-S TELECONVERTER LATEST MKIII	MINT BOXED	£265.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT	MINT BOXED	£69.00
SIGMA 30mm F1.4 EX DC HSM NIKON FIT	MINT BOXED AS NEW	£199.00
SIGMA 50mm F2.8 MACRO EX A/F "D"	MINT BOXED	£145.00
SIGMA 105mm f2.8 EX MACRO	MINT CASED	£175.00
SIGMA 10 - 20mm f4/5.6 EX DC HSM	MINT BOXED	£245.00
SIGMA 12 - 24mm F4.5/5.6 EX DG HSM II LATEST MODEL	MINT BOXED	£445.00
SIGMA 15 - 30mm F3.5/4.5 EX DG ASPHERICAL & HOOD	MINT BOXED	£199.00
SIGMA 17 - 35mm F2.8/4 EX ASHERICAL	EXC++BOXED	£159.00
SIGMA 50 - 500mm F4.5/6.3 DG HSM OPT/STAB O/S	MINT-BOXED	£699.00
SIGMA 70 - 200mm F2.8 MKII APO EX DG MACRO	MINT BOXED	£395.00
SIGMA 135 - 400mm F4.5/5.6 "D" APO	EXC++	£275.00
SIGMA 150 - 500mm f5.6/6.3 DG HSM OS STABILISER	MINT BOXED	£485.00
TAMRON 17 - 50mm F2.8 XR DI II VC WITH MOTOR	MINT BOXED	£265.00
TAMRON 18 - 200mm F3.5/6.3 IF ASPHERIC XR DI II	MINT BOXED	£89.00
TAMRON 28 - 75mm f2.8 IF SP XR Di MACRO + HOOD	MINT-	£195.00
TAMRON 28 - 300mm F3.5/6.3 I/F LD DI ASPHERIC VC	MINT+HOOD	£299.00
TAMRON 55 - 200mm F4/5.6 LD MACRI DI II	MINT BOXED	£99.00
TOKINA 12 - 24mm F4 IF DX ASPHERICAL AT-X PRO	MINT+HOOD	£299.00
TOKINA 16 - 50mm F2.8 ASPHERICAL AT-X PRO DX	MINT BOXED	£275.00
TOKINA 300mm f2.8 AT-X SD PRO WITH HOOD	MINT-	£595.00

Nikon Manual

NIKON F3 HP BODY SUPERB CONDITION	MINT-CASED	£395.00
NIKON F3 BODY	EXC++	£275.00
NIKON F3 HP BODY	EXC++	£199.00
NIKON F2A BLACK BODY BODY	MINT-BOXED	£365.00
NIKON F2 PHOTOMIC BODY CHROME	MINT-	£275.00
NIKON FM2N BLACK BODY	EXC++	£195.00
NIKON FM2N CHROME	MINT-	£225.00
NIKON FE2 BODY CHROME	EXC++	£145.00
NIKON FE2 BLACK BODY	EXC++	£145.00
NIKON FE CHROME BODY	MINT-	£125.00
NIKKORMAT FT2 CHROME BODY	MINT--	£165.00
NIKON F3 CF 20 BERGUNDY CASE FOR F3	MINT-	£69.00
NIKON 24mm F2.8 AIS	MINT-	£195.00
NIKON 28mm F2.8 AIS	MINT-	£165.00
NIKON 28mm F3.5 AIS	MINT-	£125.00
NIKON 45mm F2.8 GN NIKKOR	MINT-	£199.00
NIKON 50mm F1.2 AIS	MINT-	£395.00
NIKON 55mm F1.2 AI	MINT	£365.00
NIKON 50mm F1.8 AIS SER E	MINT-	£59.00
NIKON 50mm f1.4 AI	MINT-	£159.00
NIKON 55mm F2.8 MICRO NIKKOR AIS	MINT-	£159.00
NIKON 85mm F1.4 AIS	MINT CASED	£575.00
NIKON 85mm f2 AIS SUPERB PORTRAIT LENS	MINT	£225.00
NIKON 105mm F1.8 AIS	EXC+++	£299.00
NIKON 105mm F1.8 AIS SUPERB LENS	MINT	£375.00
NIKON 105mm F2.8 AIS MICRO NIKKOR	MINT BOXED	£395.00
NIKON 105mm F2.8 AIS MICRO NIKKOR	MINT	£325.00
NIKON 105mm F4 AIS MICRO NIKKOR	MINT-	£275.00
NIKON 200mm F4 AIS MICRO NIKKOR	EXC+++CASE	£295.00
NIKON 200mm F4 NIKKOR Q	MINT-CASED	£95.00
NIKON 200mm F5.6 MEDICAL NIKKOR + POWER PACK	MINT BOXED	£475.00
TAMRON 300m F2.8 SP ID LF WITH TAM 1.4 EXTENDER	EXC++	£495.00
NIKON 500mm F8 MIRROR LENS WITH FILTER SET	MINT CASED	£299.00
NIKON 28 - 85mm f3.5/4.5 AIS SUPRB MANUAL ZOOM	MINT-	£165.00
NIKON 35 - 70mm F3.3/4.5 ZOOM NIKKOR MACRO AIS	MINT-	£169.00
NIKON 35 - 105mm F3.5/4.5 AIS ZOOM MACRO	MINT BOXED	£195.00
NIKON 35 - 105mm F3.5/4.5 AIS ZOOM MACRO	EXC++	£139.00
NIKON 35 - 135 F3.5/4.5 AIS	MINT-	£149.00
NIKON 35 - 135 F3.5/4.5 AIS	EXC+	£125.00
NIKON 43 - 86mm F3.5 AI ZOOM	EXC++	£69.00
NIKON 70 - 210mm F4.5/5.6 NIKKOR	MINT-BOXED	£65.00
NIKON 75 - 150mm F3.5 SERIES E ZOOM TELEPHOTO	MINT-	£75.00
NIKON PK13 AUTO EXTENSION RING	MINT-BOXED	£55.00
NIKON PK12 AUTO EXTENSION RING	EXC++	£49.00
NIKON PK11 AUTO EXTENSION RING	MINT	£49.00
NIKON TC 200 CONVERTER	MINT	£69.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2	EXC++	£99.00
NIKON SB 16 FLASH FOR F3	EXC++	£65.00

Olympus Manual

OLYMPUS OM4 BODY BLACK REALLY NICE CONDITION	MINT-CASED	£295.00
OLYMPUS OM2SP SPOT BODY COMP WITH CASE	EXC+CASED	£99.00
OLYMPUS OM2 BLACK	EXC+	£99.00
OLYMPUS OM2 BODY CHROME	MINT-BOXED	£110.00
OLYMPUS 21mm f2 ZUIKO SUPERB LENS	MINT	£595.00
OLYMPUS 24mm F2.8 ZUIKO WITH HOOD	MINT BOXED + HOOD	£195.00
OLYMPUS 28mm f2 ZUIKO	MINT-	£195.00
OLYMPUS 28mm F2.8 ZUIKO	EXC++BOXED	£55.00
OLYMPUS 28mm F3.5 ZUIKO	MINT-CASED	£39.00
OLYMPUS 35mm F2.8 SHIFT CONTROL PC LENS	MINT	£345.00
OLYMPUS 35mm F2.8 ZUIKO	MINT-	£69.00

wanted...

We urgently require your used photographic equipment. We have customers waiting for: Nikon, Canon, Leica, Contax, Bronica, Hasselblad and most other makes of camera lenses, accessories, binoculars and collectables. We will buy for cash from you, or we are happy to sell on your behalf on a commission basis. Best prices paid. We can arrange collection and even call and collect and pay on the spot if necessary anywhere in the UK.

Visitors are welcome, please phone for an appointment. PO Box 1052, Cottenham, Cambridge, CB24 8WU

Fax: 01954 252 352 email: sales@camtechuk.com

Canon Leica Nikon

PARK Cameras

Visit our state of the art stores in Burgess Hill (West Sussex) **and Central London**

Visit our website for directions and opening times for both stores

- Experts in photography
- Unbeatable stock availability
- Competitive low pricing
- UK stock

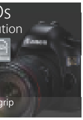
Canon EOS 6D
Body only

20.2 MEGA PIXELS
4.5 FPS
HD

IN STOCK AT £1,119

Add a Canon BG-E13 batt. grip for only **£174.00**

Canon EOS 5Ds
A revolution in resolution



50.6 MEGA PIXELS

NEW LOW PRICE! £2,699

Add a Canon BG-E11 batt. grip for only **£225.00**

Canon EOS 700D + 18-55mm IS STM
+ 50mm f/1.8 STM + Lowepro Stealth Reporter D400AW

18.0 MEGA PIXELS
5 FPS
HD

IN STOCK AT £499

Add a Canon BG-E8 battery grip for only **£109.00**
Add a Canon EOS 700D guidebook for only **£14.99**

Canon EOS M3

24.2 MEGA PIXELS

+ 18-55 IS STM **£439.00**
Viewfinder kit **£579.00**

Add a Canon LP-E17 spare battery for only £44.00

Canon EOS 750D

24.2 MEGA PIXELS
5 FPS

Body Only **£459.00**
+ 18-55 IS STM **£529.00**

FREE Canon 100EG Gadget bag worth £39.99! 21.01.16 - 28.02.16

Canon EOS 760D

24.2 MEGA PIXELS
5 FPS

Body Only **£549.00**
See website for lenses

FREE Canon 100EG Gadget bag worth £39.99! 21.01.16 - 28.02.16

Canon EOS 70D

20.2 MEGA PIXELS
7 FPS

Body Only **£697.00**
+ 18-55 IS STM **£722.00**

FREE Canon 100EG Gadget bag worth £39.99! 21.01.16 - 28.02.16

Canon EOS 7D Mark II

24.2 MEGA PIXELS
10 FPS

NEW LOW PRICE!

Body Only **£1,179.00**
Add a grip for £249.00

Add a Canon BG-E16 battery grip for only £249.00

Canon EOS 5D Mark III

22.3 MEGA PIXELS

Body Only **£2,178.00**
See website for lenses

Add a Canon BG-E11 battery grip for only £225.00

Canon SX540 HS

Due March! **£299.00**

Add a Canon DCC-850 soft leather case for only £27.00

Canon G1X Mark II

In stock at **£464.00**

Add a Canon NB-10L spare battery for only £49.95

Canon PowerShot G3X

In stock at **£710.00***

Add a Canon EVF-DC1 electronic viewfinder for only £199.00

CANON LENSES

Prices updated DAILY!
See **www.parkcameras.com/ap** for details.

14mm f/2.8L II USM	£1,529.00	180mm f/3.5L USM	£1,049.00	EF-S 18-55 IS II (No packaging)	£79.00
20mm f/2.8 USM	£385.00	200mm f/2.0L IS USM	£4,399.00	EF-S 18-135mm IS STM	£329.00
24mm f/1.4L Mk II USM	£1,199.00	200mm f/2.8L USM/2	£569.00	EF-S 18-200mm f/3.5-5.6	£385.00
24mm f/2.8 IS USM	£455.00	300mm f/2.8L USM IS II	£4,799.00	24-70mm f/2.8L II USM	£1,400.00
EF-S 24mm f/2.8 STM	£129.00	300mm f/4.0L USM IS	£959.00	24-70mm f/4.0L IS USM	£699.00
28mm f/1.8 USM	£379.00	400mm f/2.8L USM IS II	£7,698.00	24-105mm f/4.0L IS USM	£749.00
28mm f/2.8 IS USM	£389.00	400mm f/4.0 DO IS II	£6,999.00	24-105mm (White Box)	£729.00
35mm f/1.4L USM	£989.00	400mm f/5.6L USM	£889.00	24-105mm f/3.5-5.6 IS STM	£375.00
35mm f/1.4L II USM	£1,799.99	500mm f/4.0L IS MK II	£6,899.00	28-300mm f/3.5-5.6L IS	£1,795.00
35mm f/2.0 IS USM	£399.00	600mm f/4.0L IS MK II	£8,895.00	EF-S 55-250mm f/4-5.6 IS STM	£225.00
40mm f/2.8 STM	£129.00	800mm f/5.6L IS USM	£9,899.00	70-200mm f/2.8L IS II USM	£1,499.00
50mm f/1.2 L USM	£995.00	TSE 17mm f/4.0L	£1,599.00	70-200mm f/2.8L USM	£945.00
50mm f/1.4 USM	£237.00	TSE 24mm f/3.5L II	£1,479.00	70-200mm f/4.0L IS USM	£805.00
50mm f/1.8 II	£88.00	TSE 45mm f/2.8	£1,099.00	70-200mm f/4.0L USM	£459.00
50mm f/1.8 STM	£107.00	TSE 90mm f/2.8	£1,124.00	70-300mm f/4.0-5.6 IS	£368.00
50mm f/2.5 Macro	£201.00	8-15mm f/4L Fisheye USM	£915.00	70-300mm f/4.0-5.6L IS USM	£904.00
EF-S 60mm f/2.8 Macro	£314.00	EF-S 10-18mm IS STM	£189.00	70-300mm DO IS USM	£1,118.00
MP-E 65mm f/2.8	£853.00	EF-S 10-22mm f/3.5-4.5	£410.00	75-300mm f/4.0-5.6 III	£188.00
85mm f/1.2L II USM	£1,499.00	EF 11-24mm f/4L USM	£2,799.00	75-300mm f/4.0-5.6 III	£219.00
85mm f/1.8 USM	£237.00	EF-S 15-85mm f/3.5-5.6 IS	£531.00	100-400mm L IS USM II	£1,899.00
100mm f/2 USM	£358.00	16-35mm f/2.8L II USM	£1,064.00	200-400mm f/4.0L USM	£8,598.00
100mm f/2.8 USM Macro	£373.00	16-35mm f/4.0L IS USM	£721.00	1.4x III Extender	£314.00
100mm f/2.8L Macro IS	£635.00	17-40mm f/4.0L USM	£549.00	2x III Extender	£302.00
135mm f/2.0L USM	£699.00	EF-S 17-55mm f/2.8 IS USM	£532.00	EF 12II Extension Tube	£79.99

Your Life in **HD**

Redefined Photobook Quality
The hdbook Powered by Canon

from £39.99

www.parkcameras.com/hdbook

For all the latest new products, visit
www.parkcameras.com/coming-soon

Nikon D500

NEW!

20.9 MEGA PIXELS
10 FPS
100-51200 ISO
4K

Pre-order to receive one of the first in the UK! Expected March.

Body SRP £1,729.00

Nikon D5

NEW!

20.8 MEGA PIXELS
12 FPS
100-102400 ISO
153 POINT AF

Pre-order to receive one of the first in the UK! Expected March.

Body SRP £5,199.99

Nikon D750
Body only

24.3 MEGA PIXELS
6.5 FPS
3.2"
HD

IN STOCK AT £1,396

Add a Nikon MB-D16 batt. grip for only **£229.00**

Nikon D810
Body only

36.3 MEGA PIXELS
7 FPS
3.2"
HD

IN STOCK AT £2,349

Add a Nikon MB-D12 batt. grip for only **£284.00**

Nikon D5500

24.1 MEGA PIXELS

Our price **£499.00**
+ 18-55mm **£569.00**

Add a Nikon EN-EL14a spare battery for only £40.00

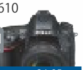
Nikon D7200

24.2 MEGA PIXELS
6 FPS

Our price **£751.00**
+ 18-105mm **£888.00**

Add a Nikon MB-D15 battery grip for only £229.00

Nikon D610



24.2 MEGA PIXELS
5 FPS

Body Only **£999.00**
+ 24-85 VR **£1,499.00**

Add a Nikon MB-D14 battery grip for only £199.00

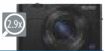
NIKON LENSES

Prices updated DAILY!
See **www.parkcameras.com/ap** for details.

AF-G 10.5mm f/2.8G ED DX	£549.00	AF-S 85mm f/3.5G DX	£375.00	AF-S 16-35mm f/4G ED VR	£829.00
AF-D 14mm f/2.8D	£1,209.00	AF-S 85mm f/1.8G	£349.00	AF-S 16-80mm f/2.8-4E ED VR	£869.00
AF-D 16mm f/2.8D Fisheye	£625.00	AF-S 85mm f/1.4G	£1,149.00	AF-S 16-85mm f/3.5-5.6G	£429.00
AF-S 20mm f/1.8G ED	£629.00	AF-S 105mm f/2.8G VR	£619.00	AF-S 17-35mm f/2.8 IF ED	£1,499.00
AF-D 20mm f/2.8	£463.00	AF-DC 105mm f/2 Nikkor	£805.00	AF-S 17-55mm f/2.8G DX	£979.00
AF-D 24mm f/2.8D	£369.00	AF-D 135mm f/2.0D	£1,029.00	AF-S 18-35mm f/3.5-4.5G	£519.00
AF-S Nikkor 24mm f/1.4G	£1,379.00	AF-D 180mm f/2.8 IF ED	£695.00	AF-S 18-105mm VR	£204.00
AF-D 28mm f/2.8	£245.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 18-140mm ED VR DX	£459.00
AF-S 28mm f/1.8G	£495.00	AF-S 200mm f/2G ED VR II	£4,099.00	AF-S 18-200mm ED DX VR II	£569.00
AF-S 35mm f/1.4G	£1,295.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 18-300mm f/3.5-5.6 VR	£549.00
35mm f/2 AF Nikkor D	£255.00	AF-S 300mm f/4 D IF-ED	£1,029.00	AF-S 24-70mm f/2.8G ED	£1,199.00
AF-S 35mm f/1.8G ED	£429.00	AF-S 300mm f/4E PF ED VR	£1,639.00	AF-S 24-85mm VR	£399.00
AF-S 35mm f1.8G DX	£139.00	AF-S 400mm f/2.8 FL ED VR	£10,399.00	AF-S 24-120mm f/4G ED VR	£749.00
AF-S 40mm f/2.8G ED	£185.00	AF-S 500mm f/4G ED VR	£5,849.00	AF-S 28-300mm ED VR	£659.00
AF 50mm f/1.4D	£244.00	AF-S 500mm f/4E FL ED VR	£8,149.00	AF-S 55-200mm f/4-5.6G VR II	£229.00
AF-S 50mm f/1.4G	£275.00	AF-S 600mm f/4G ED VR	£6,899.99	AF-S 70-200mm f/2.8 VR II	£1,579.00
AF-D 50mm f/1.8	£109.00	AF-S 600mm f/4E FL ED VR	£9,649.00	AF-S 70-200mm f/4.0 ED VR	£899.00
AF-S 50mm f/1.8G	£140.00	AF-S 800mm f/5.6E FL ED VR	£13,994.00	AF-S 70-300mm IF ED VR	£406.00
AF-S 58mm f/1.4G	£1,135.00	AF-S 10-24mm f/3.5-4.5G	£639.00	AF-D 80-400mm ED VR	£939.00
AF-D 60mm f/2.8 Micro	£368.00	AF-S 12-24mm f/4 G IF-ED	£859.00	AF-S 80-400mm ED VR	£1,799.00
AF-S 60mm f/2.8G Micro ED	£369.00	AF-S 14-24mm f/2.8G ED	£1,315.00	AF-S 200-400mm VR II	£4,899.00

SONY

Sony RX100 III



20.1 MEGA PIXELS
2.9x

In stock at **£569.00**
Add a Sony LCJ-RXF case for £69

Add a Sony AG-R2 attachment grip for only £9.99

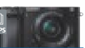
Sony RX10 II

20.2 MEGA PIXELS
8.3x

In stock at **£1,049.00**
Add a NP-FW50 battery for £64

Add a Sony LCJ-RXE protective jacket case for only £99.00

Sony a6000



24.3 MEGA PIXELS
11 FPS

Body Only **£439.00**
+16-50mm **£489.00**

Add a Sony NP-FW50 spare battery for only £64.95

Sony a7 II

24.3 MEGA PIXELS
IS

Body Only **£1,189.00**
+28-70mm **£1,649.00**

Add a Sony NP-FW50 spare battery for only £64.95

Sony a7R II

42.4 MEGA PIXELS
4K

NOW IN STOCK at **£2,599**!!
See online for full details

Add the Sony VG-C2EM grip for only £279* when bought with

Sony a7S II

4K
120 FPS

NOW IN STOCK at **£2,499**!!
See online for full details

12 months interest free credit available when ordering the a7S II

SONY LENSES

Prices updated DAILY!
See **www.parkcameras.com/ap** for details.

E-Series				**Alpha-Series**	
16mm f/2.8 Pancake	£169.00	16-70mm f/4G ZA OSS	£725.00	30mm f/2.8 SAM 1:1 Macro DT	£150.00
24mm f/1.8 ZA Carl Zeiss	£679.00	18-200mm f/3.5-6.3 P. Zoom	£849.00	35mm f/1.8 DT	£149.00
24mm f/2.0 Carl Zeiss T*	£949.00	24-70mm f/4 FE Vario-Tessar T*	£805.00	50mm f/1.4 Carl Zeiss	£1,099.00
50mm f/1.8 OSS	£199.00	24-240mm f/3.5-6.3 FE OSS	£749.00	11-18mm f4.5-5.6 DT	£509.00
55mm f/1.8 FE Sonnar T* ZA	£618.00	28-70mm f/3.5-5.6 FE OSS	£449.00	16-35mm f/2.8 Carl Zeiss T*	£1,399.00
90mm F2.8 Macro G FE OSS	£969.00	28-135mm f/4 G FE PZ OSS	£1,899.00	24-70mm f/2.8 II Carl Zeiss T*	£1,799.00
10-18mm f/4 OSS	£629.00	55-210mm f/4.5-6.3 OSS	£239.00	55-200mm f4.0-5.6 SAM DT	£179.00
16-50mm f/3.5-5.6 OSS	£259.00	70-200mm f/4 G FE OSS	£999.00	70-200mm f/2.8 G SSM II	£2,199.00

Follow us on Facebook, Twitter, Google+ and YouTube
for the latest news, product reviews, and competitions from Park Cameras

All prices include VAT @ 20%. For opening times and store addresses, visit www.ParkCameras.com/AP. All products are UK stock. E&OE. Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Visit our website - updated daily
www.parkcameras.com/ap
or e-mail us for sales advice using
sales@parkcameras.com

Call one of our knowledgeable sales advisors
Monday - Saturday (9:00am - 5:30pm) **or Sunday** (11:00am - 4:30pm)
01444 23 70 60

Camera Retailer Good Service Award 2015 Gold

◉ UK's largest independent photo store ◉ Award winning customer service ◉ Family owned & Run

SIGMA

Sigma 15mm
f/2.8 EX DG DIAGONAL FISHEYE
In stock at **£474.00**
See website for details
Visit us in store or online to learn more about this lens!

Sigma 10-20mm
f/3.5 EX DC HSM
In stock at **£339.99**
See website for details
Add a Sigma 82mm WR UV filter for only £69.99

Sigma 50mm
f/1.4 DC HSM (Art)
In stock at **£599.99**
See website for details
Add a Sigma 77mm DG MC UV filter for only £19.99

Sigma 50-500mm
f/2.8 EX DC OS HSM
In stock at **£669.00**
See website for details
Add a Sigma 95mm protector filter for only £69.99

Sigma 150-600mm
f/5-6.3 DG OS HSM | Contemporary
In stock at **£784.99***
See website for details
Add a Sigma 95mm protector filter for only £69.99

Sigma 150-600mm
f/5-6.3 DG OS HSM Sport
In stock at **£1,249.99***
See website for details
Add a Sigma 105mm WR UV filter for only £149.99

SIGMA LENSES

Prices updated DAILY!
See **www.parkcameras.com/ap** for details.

4.5mm f/2.8 Fisheye EX DC	£599.00	105mm f/2.8 EX DG OS HSM	£379.00	18-35mm f/1.8 DC HSM	£609.00
20mm f/1.4 DG HSM	£619.99	150mm f/2.8 OS Macro	£649.99	18-250mm DC Macro OS HSM	£279.99
24mm f/1.4 DG HSM	£599.99	8-16mm f/4.5-5.6 DC HSM	£499.99	24-35mm f/2 DG HSM Art	£719.99
30mm f/1.4 DC HSM	£324.99	10-20mm f/4-5.6 EX DC	£279.00	24-70mm f/2.8 IF EX DG	£539.99
35mm f/1.4 DG HSM	£599.99	17-50mm f/2.8 DC HSM	£309.00	50-500mm f/4.5-6.3 OS HSM	£659.99
50mm f/1.4 DG HSM (Art)	£599.99	17-70mm f/2.8-4 DC MACRO	£329.00	70-200mm f/2.8 OS	£749.99

Olympus OM-D E-M10 II
+ 14-42mm II
16.0 MEGA PIXELS · 8.5 FPS · HD
IN STOCK AT £649
Add an Olympus BLS-50 spare battery for only £49.99

Olympus OM-D-E-M5 II
Body Only
16.1 MEGA PIXELS · 10 FPS · IS · HD
IN STOCK FROM £769
Add a HLD-8 Power Battery Holder for only £194.00

Olympus TOUGH TG-4
16.0 MEGA PIXELS · FREE Case
Our Price **£279.00**
Add a Li-92B batt for £44
Receive a FREE Olympus Holder case worth £29.99 - quote DP

Olympus E-M10
16.1 MEGA PIXELS · 8 FPS
Body Only **£349.00**
+ 14-150 II **£599.00**
TEST & WOW! Test Drive this camera for free with Park Cameras

Olympus E-M1
16.3 MEGA PIXELS
Body Only **£849.00**
+ 12-40mm **£1,359.00**
TEST & WOW! Test Drive this camera for free with Park Cameras

Olympus 300mm
f/4.0 IS PRO M.ZUIKO DIGITAL ED
Olympus has extended its professional M.ZUIKO PRO line-up with the world's most compact, versatile and stable telephoto lens.
Pre-orders taken now to receive one of the first available lenses in the UK!

NEW PRODUCTS!
COMING SOON TO PARK CAMERAS!
Visit our website for all the latest new products, or sign up to our free newsletter to be **FIRST** to know!

Fujifilm X70
16.3 MEGA PIXELS · 18.5mm f/2.8 LENS
NEW & COMING SOON!
See web for details
Pre-order & receive a **FREE PREMIUM LEATHER CASE!**

Fujifilm X-E2s
16.3 MEGA PIXELS · 7 FPS
NEW & COMING SOON!
See web for details
Pre-order & receive a **FREE PREMIUM LEATHER CASE!**

Fujifilm X-PRO2
24.3 MEGA PIXELS · 8 FPS
NEW & COMING SOON!
See web for details
Pre-order & receive a **LTD. EDITION LEATHER STRAP!**

Fujifilm XF 100-400mm
f/4.5-5.6 R LM OIS WR
NEW & COMING SOON!

LEARN MORE ABOUT THE LATEST NEW PRODUCTS FROM FUJIFILM BY WATCHING OUR VIDEOS ON YOUTUBE OR VISITING BLOG.PARKCAMERAS.COM

Leica Visit our London or Burgess Hill stores to see the Leica range!

Leica D-LUX
(type 109)
16.8 MEGA PIXELS · 4x
In stock at **£749.00**
See website for details
See website for full details and to place an order

Leica V-LUX
(type 114)
20.1 MEGA PIXELS · 4K
In stock at **£799.00**
See website for details
FREE Lexar 32GB Pro SD card (633x) with this camera!

Leica M
(type 262)
24 MEGA PIXELS
Limited number now in stock! See website.
Read our hands on review at **blog.parkcameras.com**

Leica X
(type 113)
16 MEGA PIXELS · 35mm f/1.7 ASPH
In stock at **£1,399.00**
See website for full details and to place an order

Leica M 240
24 MEGA PIXELS · HD
See web for latest price
FREE Lexar 32GB Pro SD card (633x) with this camera!

FOR THE LEICA RANGE OF LENSES AND NEW FILTERS, SEE IN STORE OR VISIT OUR WEBSITE

Panasonic LUMIX GX8
20.3 MEGA PIXELS · IS · 4K · SD card · TILTABLE OLED VIEWFINDER
See website for latest low price!

Panasonic LUMIX GH4R
16 MEGA PIXELS · LOG VIDEO RECORDING (V-LOG) · EXTENDED RECORDING TIME · 4K
Limited stock now available!
See website for our latest price!

Panasonic FZ330
4K · 24x
In stock at **£449.00**
See website for details
Add a Panasonic DMW-BLC12E spare battery for only £49.00

Panasonic GX7
16 MEGA PIXELS
GX7 + 14-42 **£423.00**
+ 20mm **£499.00**
Add a Panasonic DMW-BLG-10 spare battery for only £59.00

Panasonic GH4
16 MEGA PIXELS · 4K
Body Only **£899.00**
+ 14-140mm **£1,320.00**
Add a Panasonic DMW-YAGHE Interface Unit for only £999.00

Pentax K-50
16 MEGA PIXELS
Body Only **£339.00**
+ 18-55 WR **£375.00**
Add a Pentax SLR case for only £10 when bought with the K-50

Pentax K-S2
20 MEGA PIXELS
See web for our latest low prices & discount code!
Add a Pentax D-Li109 spare battery for only £59

Pentax K-3 II
24 MEGA PIXELS
K-3 II Body **£699.00**
+ 18-55mm **£789.00**
Add a Pentx D-BG5 battery grip for only £149

GoPro Be a HERO.
SEE WEBSITE FOR GOPRO ACCESSORIES
Hero 4 Black **£320.00**
Hero 4 Session **£199.00**
Hero + LCD **£194.00**

Epson SureColor SC-P400
A3+
In stock at **£441.00**
NEW & NOW IN STOCK!
Visit us in store or online for full details on spare ink & paper

Epson SureColor SC-P600
A3+
In stock at **£507.00**
Add a spare set of inks for £180*
FREE Epson Premium A3 paper worth £49.99!

Epson SureColor SC-P800
A2
In stock at **£949.00**
For ink & paper, see our website
Add the Epson Roll feed adapter & 16" roll (260gsm) for **£199.99**

Visit us in store or online for further details on Epson printers

See what we love and follow us at
instagram.com/parkcameras

wex photographic

Retailer of the Year, Gold Service Award winner 2015
and Best Online Retailer 2002-2013.
Good Service Awards winner 2008-2015.

THE WEX PROMISE: Over 16,000 Products | Free Delivery on £50 or over** | 30-Day Returns Policy†

D3300
Black, Red or Grey

24.2 megapixels
5.0 fps
1080p movie mode

D3300 Body £248

D3300 Body	£248

D3200 Body	£237
D3200 + 18-55mm f3.5-5.6 VR II	£279

D5500
Black or Red

24.2 megapixels
5.0 fps
1080p movie mode

D5500 Body £499

D5500 Body	£499

D5300 Body	£389
D5300 + 18-55mm VR II	£459
D5300 + 18-140mm VR	£645

D7100

24.1 megapixels
6.0 fps
1080p movie mode

D7100 From £619

D7100 Body	£619
D7100 + 18-105mm VR	£799

CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!'
Fang! – Warwickshire

D7200

24.2 megapixels
6.0 fps
1080p movie mode

D7200 From £752

D7200 Body	£752
D7200 + 18-105mm	£889

Read our D7200 review on our blog at wex.co.uk/blog

D610

24.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS Sensor

D610 From £999

D610 Body	£999
D610 + 24-85mm	£1499

D750

24.3 megapixels
6.5 fps
1080p movie mode
Full Frame CMOS Sensor

D750 From £1396

D750 Body	£1396
D750 + 24-85mm	£1716
D750 + 24-120mm	£1979

D810

36.3 megapixels
5.0 fps
Full Frame CMOS Sensor

D810 From £2349

D810 Body	£2349
D810A Body	£2699

Read our D810 review on our blog at wex.co.uk/blog

D4s

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

D4s Body £4192

D4s Body	£4192

CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera'
Charlie Delta – Hertfordshire

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register

SONY

A7R II *Black*

42.4 megapixels
5.0 fps
4K Video

A7R II £2599

A7R II Body	£2599
A7S II Body	£2499
A7R Body	£899
A7 II Body	£1189
£1144 Inc. £100 Cashback*	

A6000
Black or Silver

24.3 megapixels
11.0 fps
1080p movie mode

£50 CASHBACK*

A6000 From £439

A6000 Body	£439
£389 Inc. £50 Cashback*	
A6000 + 16-50mm PZ	£489
£439 Inc. £50 Cashback*	

RECOMMENDED LENSES:

Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T*	£619
Sony FE 16-35mm f4.0 ZA OSS ZA Vario Sonnar T*	£1079
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T*	£799
Sony FE 70-200mm f4.0 G OSS	£999

A77 II

24.3 megapixels
12.0 fps
1080p movie mode

A77 II From £764

A77 II Body	£764
A77 II + 16-50mm	£1199
A58 + 18-55mm + 55-200mm	£399

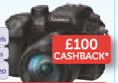
RECOMMENDED LENSES:

Sony 70-400mm f4-5.6 G SSM II	£1509
Sony 70-300mm f4.5-5.6 G SSM	£689
Sony 28-75mm f2.8 SAM	£569
Sony 35mm f1.8 DT SAM	£149

Sony Cashback* offer ends 31.1.16

Panasonic

GH4



16.05 megapixels
12.0 fps
4K Video

£100 CASHBACK*

GH4 From £899

GH4 Body	£899
£799 Inc. £100 Cashback*	
GH4R Body	£1049
£949 Inc. £100 Cashback*	
G7 Body	£467
£367 Inc. £100 Cashback*	
G7 + 14-140mm	£694
£594 Inc. £100 Cashback*	

GX8
Silver or Black

20.03 megapixels
8.0 fps
4K Video

up to £150 CASHBACK*

GX8 From £789

GX8 Body	£789
£739 Inc. £50 Cashback*	
GX8 + 14-140mm	£1139
£1019 Inc. £120 Cashback*	
GX8 + 12-35mm	£1449
£1349 Inc. £150 Cashback*	
GX7 + 14-42mm	£433
GX7 + 20mm	£499

Panasonic Cashback* offer ends 25.1.16

OLYMPUS

OM-D E-M1
Black or silver

16.3 megapixels
10.0 fps
1080p movie mode

£100 CASHBACK* + FREE grip

OM-D E-M1 From £849

OM-D E-M1 Body	£849
£749 Inc. £100 Cashback*	
OM-D E-M1 + 12-50mm	£999
£899 Inc. £100 Cashback*	
OM-D E-M1 + 12-40mm	£1209
OM-D E-M5 II Body	£769
OM-D E-M5 II + 12-40mm	£1299
OM-D E-M5 II + 12-50mm	£970
OM-D E-M10 + 14-150mm II	
WEX EXCLUSIVE	£599

E-M10 II
Black or Silver

16.3 megapixels
8.5 fps

E-M10 II From £549

OM-D E-M10 II Body	£549
OM-D E-M10 II + 14-42mm	£649

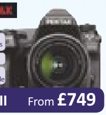
RECOMMENDED LENSES:

Olympus 75mm f1.8	£620
£520 Inc. £100 Cashback*	
Olympus 60mm f2.8 Macro	£349
£274 Inc. £75 Cashback*	

Olympus Cashback* offer ends 31.1.16

PENTAX

K-3 II



24.3 megapixels
8.3 fps
1080p movie mode

K-3 II From £749

K-3 II Body	£749
K-3 II + 18-55mm	£829
K-3 II + 18-135mm	£999
K-3 II + 16-85mm	£999
K-3 Body	£659
K-3 + 18-135mm	£939
K-50	£339
K-S1	from £379
K-S2	from £529

FUJIFILM

X-E2 *Black or Silver*

16.3 megapixels
7.0 fps

FREE lens*

X-E2 From £449

X-E2 Body	
+ Free lens	£499
X-E2 + 18-55mm	
+ Free lens	£599
X-Pro1	£452
X-T1 Body	£805
X-T1 + 18-135mm	£1079
+ Free Grip*	

X-T10
Black or Silver

16.3 megapixels
8 fps
1080p movie mode

X-T10 From £449

X-T10 Body	£449
X-T10 + 16-50mm XC II	£559
X-T10 + 18-55mm XF	£724
X-T10 + 18-55mm + 55-200mm XF	£999
X-T1 + 16-50mm R LM WR	£1404
X-T1 + 18-55mm	£1049

FUJINON X-MOUNT LENSES:

90mm f2 R LM WR XF	£617.50
56mm f1.2 APD XF	£899

> “Love Wex. You can always be reassured you’re going to get great service and a great item at the best price. Thanks!”
>
> *S. Pradham – Essex*

CALL CENTRE NOW OPEN SUNDAYS

01603 208761

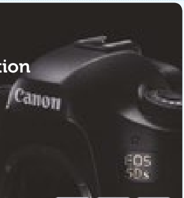
Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm

visit **www.wex.co.uk**

THE WEX PROMISE: Part-Exchange Available | Used items come with a 12-month warranty††

Canon PRO PARTNER

The new EOS 5DS – A revolution in resolution



The first of its kind in the EOS line-up, the Canon 5DS is a full-frame DSLR boasting a groundbreaking 50.6-megapixel CMOS sensor for professional photographers who want high-resolution images and extraordinary detail.

Aimed at the most demanding professionals, the 5DS R sports a low-pass cancellation filter to deliver sharpness and extraordinary clarity.

NEW **5DS** Body	£2999
NEW **5DS R** Body	£3199

50.6 megapixels | 5.0 fps | 1080p movie mode

5DS Body **£2699** **5DS R** Body **£3199**

Up to £250 cashback* when bought with selected lenses. Offer ends 31.1.16
See www.wex.co.uk/canon5ds for details

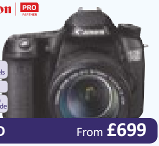
Canon PRO PARTNER
EOS 760D

24.7 megapixels | 5.0 fps | 1080p movie mode

760D Body £549

760D Body	£549
750D Body	£459
750D +18-55mm	£529
750D + 18-135mm	£709
700D Body	£379
700D + 18-55mm IS STM	£449

Canon PRO PARTNER
70D



20.2 megapixels | 7.0 fps | 1080p movie mode

70D From £699

70D Body	£699
70D + 18-55mm f3.5-5.6 IS STM	£722
70D + 18-135mm f3.5-5.6 IS STM	£939

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ **‘An excellent step up’**
Adam – Portsmouth

Canon PRO PARTNER
EOS 7D MkII

20.2 megapixels | 10.0 fps | 1080p movie mode

up to £250 CASHBACK† when bought with selected lenses

7D Mk II Body £1179

7D Mark II Body	£1179

Canon PRO PARTNER
EOS 6D

20.2 megapixels | 4.5 fps | 1080p movie mode | Full Frame CMOS sensor

6D Body £1119

6D Body	£1119

Canon PRO PARTNER
5D Mark III

22.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS sensor

5D Mark III Body £2178

5D Mark III Body	£2178

CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera
★★★★★ ‘You haven’t got one? Get one!’
Roland – Northampton

Canon PRO PARTNER
EOS 1Dx

18.1 megapixels | 12.0 fps | Full Frame CMOS sensor

1Dx Body £4199

1Dx Body	£4199

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ **‘...bought this as an upgrade to the 5D Mk 2 and have never looked back.’** *Dave – Cornwall*

Canon lens bundle Cashback† offer ends on 31.1.16

Pre-Loved cameras

Quality used cameras, lenses and accessories with 12 months warranty*

www.wex.co.uk/pre-loved

*Excludes items marked as incomplete or for spares

Tripods

GT3542L
- 178cm Max Height
- 16cm Min Height

Mountaineer Carbon eXact Tripod:

GT0532	£289
GT1532	£339
GT2542	£599
GT3542L	£709

Manfrotto Imagine More

MT190XPRO3
- 160cm Max Height
- 9cm Min Height

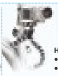
MT190XPRO3	£129
MT190XPRO4	£159
MT190CXPRO3 Carbon Fibre	£229
MT190CXPRO4 Carbon Fibre	£249
MT190XPRO3 + 496RC2 Ball Head	£139

Manfrotto Imagine More

Befree Travel Tripod
- 144cm Max Height
- 34cm Min Height

Aluminium *Available in Black, Red, Green and Blue*	£119
Carbon Fibre	£249

JOBY



Hybrid GP2B
- 1000g Max Load
- 25.7cm Height

Joby Tripods

Original	£17
Hybrid	£29
SLR Zoom	from £39
Focus GP-8	from £79

Flashguns & Lighting Accessories

Canon PRO Speedlites:

600EX-RT £429
£379 Inc. £50 Cashback*

430EX II
£189

Macrolites:

MR-14EX II
£499

MT-24EX
£749

Speedlights:

SB700
£229

SB910
£339

Kits:

R1 Close-Up
£415

R1C1
£555

SONY **Flashguns:**

HVL-F43M
£249

HVL-F60AM
£429

OLYMPUS **Flashguns:**

FL-300R
£134.99

FL-600R
£279

Flashguns:

AF 540FGZ
£349

AF 360FGZ
£225

Flashguns:

24 AF-1
£49.99

44 AF-1
£115

52 AF-1
£179

58 AF-2
£249

Macro flash:

15 MS-1
£249

SIGMA **Flashguns:**

EF 610 DG ST
£59

EF 610 DG Super
£149.99

EM-140 DG Macro Flash
From £314.99

Nissin **Flashguns:**

MG8000
£349

Di700	£159
Di866 Mark II	£199

SUNPAK **Flashguns:**

PZ42X
£99

PF30X	£74.99

Sekonic L-308s
£139

Pro 478DR
£299.99

GOSSEN

DigiPro F
£159.99

PocketWizard

MiniTT1 £149
FlexTT5 £149

Plus III Set
£199

PlusX Set
£139.99

Sand Bag
£9.99

3m Background Support
£89

Light Stands From
£10.99

Softlite Reflector Kits Inc Honeycomb & Diffuser:

42cm	£49
55cm	£69
70cm	£129

Rogue

FlashBender
From £23.99

INTERFIT

Folding Softbox
From £54.99

Reflector Bracket
£24.99

westcott

Micro Apollo
£25.99

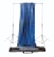
Collapsible Umbrella Flash Kit
£70

Lastolite Professional

Ezybox Softbox £44.99

Ezybox Hotshoe From £89.99

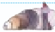
EzyBalance Grey £19.99



Background Support £124.99

TriFlip Kits From £69.99

Urban Collapsible £165



Reflectors:

30cm	£12.50
50cm	£22.99
75cm	£34.99
95cm	£59
120cm	£74.99

Off Camera flash Cord
From £30.99

Tilthead
£17.99

Terms and Conditions All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99** (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £8.95**. Sunday deliveries are charged at a rate £13**.(**Deliveries of very heavy items, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges. E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. †Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. ††Applies to products sold in full working condition. Not applicable to items specifically described as “IN” or incomplete (ie. being sold for spares only).

Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2015.

***CASHBACKS** Are redeemed via product registration with the manufacturer. Please refer to our website for details.

Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP. Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm

wex photographic

Retailer of the Year, Gold Service Award winner 2015
and Best Online Retailer 2002-2014.
Good Service Awards winner 2008-2015.

CALL CENTRE NOW OPEN SUNDAYS
01603 208761
Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm
visit **www.wex.co.uk**

Follow us on Twitter, Facebook, Google+ and Youtube
for all the latest offers, reviews, news and advice!

DSLR Lenses

Canon PRO PARTNER

CANON LENSES

EF 20mm f2.8 USM	£385
EF-S 24mm f2.8 Pancake	£127
EF 28mm f1.8 USM	£345
EF 16-35mm f4 L IS USM	£682
EF 40mm f2.8 STM	£118.97
EF 70-200mm f4 L IS USM	£795
EF 50mm f2.5 Macro Lens	£201
EF-S 55-250mm f4-5.6 IS STM	£200
EF-S 60mm f2.8 USM Macro	£305
EF 300mm f4.0 L IS USM	£959
EF-S 10-22mm f3.5-4.5 USM	£377
EF 11-24mm f4L USM	£2799
EF-S 15-85mm f3.5-5.6 IS USM	£509
EF-S 17-55mm f2.8 IS USM	£519
EF-S 18-55mm f3.5-5.6 IS STM Lens	£169
EF-S 18-135mm f3.5-5.6 IS STM	£295
EF-S 18-200mm f3.5-5.6 IS	£356
EF 24-70mm f2.8 L IS USM II	£1400
EF 28-135mm f3.5-5.6 IS USM	£359
EF 70-200mm f2.8L IS USM II	£1499
EF 70-300mm f4.0-5.6 L IS USM	£876
EF 100-400mm f4.5-5.6L IS USM II	£1799
EF-S 10-18mm f4.5-5.6 IS STM	£179
EF-S 55-250mm f4.5-5.6 IS STM	£200
EF 16-35mm f2.8 L Mk II USM	£1064
EF 24-70mm f4 L IS USM	£675
EF 50mm f1.8 STM	£97
EF 28-300mm f3.5-5.6 L IS USM	£1795
EF 35mm f1.4L II USM	£1799

Nikon

NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1199
20mm f1.8 G AF-S ED	£579
24mm f1.4 G AF-S ED	£1379
28mm f1.8 G AF-S	£495
35mm f1.8 G ED AF-S	£369
40mm f2.8 G AF-S DX Micro	£185
45mm f2.8 D PC-E Micro	£1393
50mm f2.8 G AF-S ED Micro	£379
60mm f2.8 D AF Micro	£368
58mm f1.4 G AF-S	£1349
85mm f1.8 G AF-S	£339
105mm f2.8 G AF-S VR IF ED Micro	£659
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0E AF-S PF ED VR	£1499
NEW 500mm f4.0E FL AF-S ED VR	£8149
NEW 600mm f4.0E FL AF-S ED VR	£9649
10-24mm f3.5-4.5 G AF-S DX	£639
14-24mm f2.8 G ED AF-S	£1299
NEW 16-80mm f2.8-4G ED AF-S DX VR	£869
16-85mm f3.5-5.6 G ED AF-S DX VR	£429
17-55mm f2.8 G ED DX AF-S IF	£979
18-35mm f3.5-4.5G AF-S ED	£519
18-105mm AF-S DX f3.5-5.6 G ED VR	£195
18-140mm f3.5-5.6 G ED AF-S DX VR	£429
18-200mm f3.5-5.6 G ED AF-S DX VR II	£549
18-300mm f3.5-5.6 ED AF-S VR	£669
24-70mm f2.8 G ED AF-S	£1199
24-85mm f3.5-4.5 AF-S G ED VR	£375
24-120mm f4 G AF-S ED VR	£699
28-300mm f3.5-5.6 G ED AF-S VR	£649
55-200mm f4.0-5.6 G AF-S ED DX VR II	£254
55-300mm f4.5-5.6 G AF-S DX VR	£269
70-200mm f2.8G ED AF-S VR II	£1579
70-300mm f4.5-5.6 G ED AF-S IF VR	£429
80-400mm f4.5-5.6 G ED AF-S VR	£1799
NEW 24-70mm f2.8E AF-S ED VR	£1849
NEW 200-500mm f5.6E AF-S ED VR	£1179
NEW 24mm f1.8G AF-S ED	£629

SIGMA

SIGMA LENSES - with 3 Year Warranty

30mm f1.4 DC HSM	£359
£284 Inc. £75 Cashback*	
35mm f1.4 DG HSM	£629
50mm f1.4 EX DG HSM	£319
70mm f2.8 EX DG Macro	£351
85mm f1.4 EX DG HSM	£649
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£668
8-16mm f4.5-5.6 DC HSM	£529
10-20mm f3.5 EX DC HSM	£378
12-24mm f4.5-5.6 EX DG HSM II	£569.97
£519.97 Inc. £50 Cashback*	
17-70mm f2.8-4.0 DC OS HSM	£329
18-200mm f3.5-6.3 DC OS HSM II	£239
18-250mm f3.5-6.3 DC Macro OS HSM	£299
18-300mm f3.6-6.3 C DC Macro OS HSM	£369
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£739
70-200mm f2.8 EX DG OS HSM	£759
120-300mm f2.8 OS	£2609
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£699
150-600mm f5.0-6.3 S DG OS HSM	£1249
24mm f1.4 DG HSM A	£669
150-600mm f5-6.3 C DG OS HSM	£799
£749 Inc. £50 Cashback*	
24-35mm f2 DG HSM A	£799

TAMRON

TAMRON LENSES - with 5 Year Warranty

180mm f3.5 Di SP AF Macro	£579
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£349
15-30mm f2.8 SP Di VC USD	£849
16-300mm f3.5-6.3 Di II VC PZD Macro	£399
18-270mm f3.5-6.3 Di II VC PZD	£269
24-70mm f2.8 Di VC USD SP	£679
28-300mm f3.5-6.3 Di VC PZD	£529
70-200mm f2.8 Di VC USD	£929
150-600mm f5-6.3 SP Di VC USD	£799
18-200mm f3.5-6.3 Di II VC	£169

Sigma Cashback* offer ends 31.1.16

For Canon-fit Tamron, Sigma or Samyang lenses, visit our website

Photo Bags & Rucksacks

Lowepro

Whistler BP 350 AW Backpack

Perfect for carrying a pro DSLR with lens attached, 4-6 additional lenses, a flashgun and accessories.

Whistler:

BP 350 AW	£257
BP 450 AW	£286

Photo Sport BP 200 AW *Black*

Perfect for carrying a DSLR with lens attached, an additional lens, flash, accessories, a 2-litre hydration reservoir (not included), plus extra gear such as a bike helmet, jacket, snacks and a compact tripod.

Photo Sport BP:

200 AW	£118
300 AW	£147

Manfrotto
Imagine More

Manfrotto Pro Light 3N1 Backpacks

Designed to hold a digital SLR with battery grip and mid-range zoom lens attached, 3-4 additional lenses, a flashgun and iPad/tablet.

3N1-25	£99
3N1-35	£119

tamrac

Anvil Slim Professional Backpack

Anvil:

Anvil Slim	£189.99
Anvil Super	£189.99
Anvil Pro	£209.99

Billingham

Hadley Pro Original *Khaki*

Canvas/Leather: *Khaki, Black*
FibreNyte/Leather: *Khaki, Sage, Black.*

Digital	£109
Small	£139
Large	£154
Pro Original	£169

Computing

Canon PRO PARTNER

PIXMA Pro 100S	£375
PIXMA Pro 10S	£529
PIXMA Pro 1	£629

NEW Datacolor

Spyder 5 Pro	£120
i1 Display Pro	£159
ColorMunki Smile	£67

Intuos5 Pro Professional Pen and Touch Tablet

Small	£150
Medium	£229
Large	£319.99

Digital Compact Cameras

Digital compact camera batteries, cases and accessories are available on our website

Canon PRO PARTNER

NEW
16.1 megapixels
65x optical zoom
1080p movie mode

PowerShot G5 X
£579

20.2 megapixels
4.2x optical zoom
1080p movie mode

PowerShot G7 X
£372

NEW
12.8 megapixels
5.0x optical zoom
1080p movie mode

PowerShot G9 X
£399

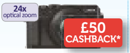
PowerShot SX610 HS	£128
PowerShot D30	£194
PowerShot S120	£200
PowerShot SX530 HS	£209
PowerShot SX710 HS	£195
PowerShot G16	£289
PowerShot SX60 HS	£275
PowerShot G1 X Mark II	£464

RICOH

WG-30
Red or Black............**£169**

Ricoh GR II
16.2 Megapixel with fixed f2.8 GR lens **£499**

Panasonic *Black or Silver*



Lumix LX100 £519
£469 Inc. £50 Cashback*

18.1 megapixels
£40 CASHBACK*

Lumix TZ60 £219
£179 Inc. £40 Cashback*

20.1 megapixels
£50 CASHBACK*

Lumix DMC-FZ1000 £589
£539 Inc. £50 Cashback*

Lumix FZ72	£196
£166 Inc. £30 Cashback*	
Lumix TZ57	£159
£139 Inc. £20 Cashback*	
Lumix TZ70	£260
£220 Inc. £40 Cashback*	
Lumix FZ200	£279
£249 Inc. £30 Cashback*	

Panasonic Cashback* offer ends 25.1.16

OLYMPUS

Stylus TG-4
£279

Stylus SP-100EE	£225
Stylus Tough TG-860 *Black, Silver & White*	£184
Stylus 1s	£329

SONY *Black*

18.2 megapixels
30.0x optical zoom
1080p movie mode
£30 CASHBACK*

Cyber-Shot HX90V £289
£259 Inc. £30 Cashback*

Cyber-Shot RX10 II	£1049
£999 Inc. £50 Cashback*	
Cyber-Shot RX10	£539
£489 Inc. £50 Cashback*	
Cyber-Shot RX100 IV	£759
£709 Inc. £50 Cashback*	
Cyber-Shot RX100 III	£569
£519 Inc. £50 Cashback*	
Cyber-Shot RX100 II	£329
Cyber-shot HX400	£287
£247 Inc. £40 Cashback*	
Cyber-shot WX500	£243

Sony Cashback* offer ends 31.1.16

FUJIFILM
Black or Silver

16.3 megapixels
APS-C size sensor

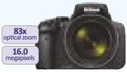
FinePix X100T £796

12.0 megapixels
4x optical zoom

FinePix X30 £283

FinePix S9200	£169
FinePix S1	£279
FinePix S9800	£169
FinePix XP80 *Purple and Black*	£99
XQ2 *Silver and Black*	£219

Nikon *Black*



Coolpix P900 £499

DJI Quadcopter Drones
From **£600**

*GoPro available separately

FREE delivery on orders over £50**

****Based on a 4-day delivery service, UK only.**

Dale PHOTOGRAPHIC .co.uk

Family run Independent supplier since 1985

Tel 0113 2454256

Visit us: 60-62 The Balcony, Merrion Centre, Leeds, LS2 8NG
Open Mon-Fri 9:30am - 5:00pm Saturday 9:30am - 4.00pm
Email: info@dalephotographic.co.uk

All our cameras are genuine UK stock - NEVER Grey Imports

Canon Professional Dealer

NEW 50 MegaPixel EOS 5Ds and 5Ds R

2Years 0% Finance on all L series Lenses

EOS 1DX Body - 2yrs 0%	£4,399	EOS 760D Body	£649	70-200mm f4 IS	£797	85mm f1.4	£237
£400 PX BONUS on 1DX - £400		EOS 700D + 18-135 STM	£668	70-200mm f2.8 L	£945	85mm f1.2L II	£1,499
EOS 5D Mk III plus a	£2,249	8-15mm f4 L Fisheye	£905	70-200mm f2.8 L IS II	£1,499	100mm Macro f2.8	£373
Free BG-E11 Grip		10-18mm f4.5-5.6 IS	£181	70-300mm f4-5.6 IS	£368	100mm Macro f2.8 L IS	£619
EOS 5D III + 24-70 f2.8 II	£3,699	11-24mm f4 L	£2,799	70-300mm f4-5.6 L IS	£894	300mm f4 L IS	£959
		16-35mm f4 L IS	£682	135mm f2	£679	300mm f2.8 L IS II	£4,654
EOS 5Ds + Free Grip	***£2,999***	16-35mm f2.8 L	£1,064	100-400mm f4.5-5.6L NEW	£1,849	400mm f4 DO IS II	£6,999
EOS 5Ds R + Free Grip	***£3,199***	17-40mm f4 L	£499	200-400mm f4 L IS 1.4x	£8,598	400mm f2.8 L IS II	£7,698
		17-55mm f2.8 IS	£502	24mm f2.8 IS	£429	500mm f4 L IS II	£6,898
EOS 7D Mk II	£1,299	24-70mm f4 L IS	£675	24mm f1.4 L II	£1,179	600mm f4 L IS II	£8,895
EOS 6D £100 Cash back	£1,139	24-70mm f2.8 L II	£1,400	35mm f2 IS	£399	800mm f5.6 L IS	£9,899
		24-105mm f4 IS	£749	35mm f1.4L II	£1,799	2x III WITH LONG PRIMES	FREE
EOS 70D £60 Cash back	£729	18-200mm IS	£356	50mm f1.4	£237	1.4x III £302 2xIII Extender	£314
EOS 70D + 18-135 STM	£939	70-200mm f4L	£439	50mm f1.2L	£995	600EX-RT Speedlite	£445

Nikon Professional Dealer

Chrismas Cash backs £50 on the D5500 and £20 on the D3300

D4S - D810 - D750 - D610 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES

D4S Body	£4,399	D5500 + 18-55mm VRII	£569	70-300mm f4.5-5.6 VR	£399	200mm f2 G ED VR II	£4,099
2 YEAR UK WARRANTY		D5500 + 18-140mm	£699	80-400mm f4.5-5.6 AFD VR	£1,799	300mm f2.8 G VR II	£3,799
Df + 50mm f1.8	£1,999	D3300 +18-55mm VRII	£319	200-500mm f5.6E ED VR	£1,179	400mm f2.8 FL ED VR	£9,499
D810 Body £350 Px Bonus	£2,349	10-24mm f3.5-4.5 DX	£599	20mm f1.8 G	£539	500mm f4E FL ED VR	£8,149
D810 + 24-120mm f4	£2,999	14-24mm f2.8	£1,299	24mm f1.4 G	£1,379	600mm f4E FL ED VR	£9,649
D810 + 24-70mm f2.8	£3,579	16-35mm f4 VR	£795	28mm f1.8 G	£495	800mm f5.6 FL VR+TC1.25	£12,995
D810 + 14-24mm f2.8	£3,679	16-85mm f3.5-5.6 VR DX	£399	35mm f1.8 G ED	£399	PC-E 24mm f3.5	£1,479
D750 Body £150 PX Bonus	£1,499	18-35mm f3.5-4.5	£489	35mm f1.4 G	£1,295	PC-E 45mm f2.8	£1,399
D750 + 24-120mm f4	£1,877	18-140mm f3.5-5.6 VR	£419	50mm f1.8 G	£135	2x TC-20 E III Converter	£329
D610	£1,049	18-200mm f3.5-5.6 VR II DX	£549	50mm f1.4 G	£275	1.4x TC-14 E III Converter	£429
D610 + 24-120mm f4	£1,769	18-300mm f3.5-5.6 VR DX	£649	58mm f1.4 G	£1,135	SB910 Speedlight	£339
D7200 Body	£775	24-70mm f2.8E ED VR	£1,849	85mm f1.8 G	£339	SB700 Speedlight	£229
D7200 +18-105mm VR	£929	24-120mm f4 VR	£729	85mm f1.4 G	£1,149	SB-R1C1 Commander	£549
D7100 Body	£619	28-300mm f3.5-5.6 VR	£649	NEW 300mm f4 E PF ED VR	£1,639	SU-800 Comander Unit	£269
D7100 +18-105mm VR	£799	70-200mm f2.8 VR II	£1,578	105mm f2.8 Micro VR	£619	WT-5	£449
		70-200mm f4 VR	£859	85mm f3.5 Micro VR DX	£349	UK STOCK UK STOCK	

HASSELBLAD

H5D-40 Body Set	£7,795
H5D-40 + 80mm f2.8 Lens	£8,795
H5D-50	£13,995
H5D-50 Multi-Shot	£22,566
H5D-50c	£17,598
H5D-50c Wi-fi	£18,354
H5D-50c Multi-Shot	£26,779
H5D-60	£25,698
H5D-200 Multi-Shot	£27,858
H5D 50C + 28mm + 80mm	£19,554
CFV-50c Digital Back	£6,995

In store demo available. See Website for full list of Hasselblad lenses and accessories

Leica

S (type 007) Body	£12,200
S-E Body + 70mm S Lens	£7,995
M-P (type 240) Silver/**Black**	**£4,749**
M (type 240) Silver/**Black**	**£4,299**
Special Prices End 30.10.15	
Monochrom (type 246) **Black**	£5,950
Monochrom body Black	£4,250
T body + 23mm Lens	£2,249
T Body +18-56mm Lens	£2,299
X 2	£1,349
X Vario Silver/**Black**	£1,499
X (type 113) Silver/**Black**	£1,529
X-E (type 102)	£1,099
D-Lux (type 109)	£779
V-Lux (type 114)	£849
Q Camera Pre Order	£2,900

See Website for full list of Leica lenses and accessories

FUJIFILM

X-T1 + 18-135mm	£1,249
X-T1 + 18-55mm	£1,149
X-T1 Body	£842
X-T1 Graphite Body	£999
X100T Silver/**Black**	£839
X-Pro1 +18mm +27mm	£649
X30 Silver/**Black**	£329
XF 16-55mm f2.8 R LM WR	£741
XF 10-24mm f4 OIS	£714
XF 35mm f1.4	£379
XF 50-140mm f2.8 OIS	£1,099
XF 55-200mm f3.5-4.8 OIS	£486
XF 14mm f2.8	£648
XF 16mm f1.4 R WR	£729
XF 23mm f1.4	£649
XF 60mm f2.4 R	£408
XF 56mm f1.2	£723
XF 90m f2 R LM WR	£649

See website for full listing
Cash back avaliable

GoPro

NEW Session Camera	£229
Hero4 Black	£329
Hero4 Silver	£250
Hero+	£149

See Website for full list of GoPro Mounts and accessories

Manfrotto

190XPRO3	£159	494RC2	£46
190XPRO4	£169	496RC2	£57
190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
055CXPRO3	£359	MHXPRO-3W	£109
055CXPRO4	£374	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

ZEISS

Canon/Nikon Fit

OTUS 55mm f1.4	£2,699
OTUS 85mm f1.4	£3,019
15mm f2.8	£2,069
18mm f3.5	£999
21mm f2.8	£1,346
25mm f2	£1,188
28mm f2	£920
35mm f2	£799
35mm f1.4	£1,346
50mm f1.4	£520
50mm f2 Makro	£920
85mm f1.4	£920
100mm f2 Makro	£1,346
135mm f2	£1,599

Fuji/Sony Mount

Touit 12mm f2.8	£649
Touit 32mm f1.8	£449
Touit 50mm f2.8 Macro	£599

We also Stock ZM mount lenses for Leica M / Zeiss Ikon / Voigtlander

Leica SPORT OPTICS

8x20 Monovid	£339
8x20 Trinovid BCA	£334
10x25 Trinovid BCA	£375
8x20 Ultravid BR	£510
10x25 Ultravid BR	£535
8x20 Ultravid BL (Leather)	£561
10x25 Ultravid BL (Leather)	£578
8x32 Ultravid HD -Plus	£1,350
10x32 Ultravid HD-Plus	£1,375
8x42 Trinovid	£995
10x42 Trinovid	£999
8x42 Ultravid HD	£1,399
Monovid	£339
7x42 Ultravid HD-Plus	£1,439
8x42 Ultravid HD-Plus	£1,485
10x42 Ultravid HD-Plus	£1,529
10x50 Ultravid HD - Plus	£1,575
12x50 Ultravid HD- Plus	£1,665

SWAROVSKI OPTIK

8X25 Pocket CL Green/**Black**	£504
10X25 Pocket CL Green/**Black**	£540
8x32 EL Field Pro	£1,475
10x32 EL Field Pro	£1,495
8.5x42 EL Fiield Pro	£1,800
10x42 EL Field Pro	£1,820
10x50 EL Field Pro	£1,935
12x50 EL Field Pro	£1,955
8x42 EL Range W B	£2,195
10x42 EL Range W B	£2,268
ATX 30–70 x95 Spotting Scope	£2,870
ATX 25-60 x85 Spotting Scope	£2,600
ATX 25-60 x65 Spotting Scope	£2,150
ATS 80 -HD Angled + 25-50x scope	£1,999
ATS 65 -HD Angled + 25-50x scope	£1,539

SIGMA

Nikon/Canon Fit

8-16mm f4-5.6 DC	£519
10-20mm f4-5.6 DC	£349
10-20mm f3.5 DC	£384
12-24mm 4.5-5.6 DG MKII	£569
17-70mm f2.8-4 DC **C**	£329
18-35mm f1.8 DC **Art**	£609
18-250mm f3.5-6.3 DC	£299
18-300mm f3.5-6.3 DC **C**	£375
24-35mm f2 DG **Art**	£799
24-105mm f4 DG **Art**	£679
50-500mm f4.5-6.3 DG	£649
70-200mm f2.8 DG	£799
150-600mm f5-6.3 DG **C**	£879
150-600mm f5-6.3 DG **S**	£1,399
35mm f1.4 DG **Art**	£636
50mm f1.4 DG **Art**	£669
24mm f1.4 DG **Art**	£699
105mm f2.8 Macro DG	£379
180mm f2.8 Macro DG	£1,189

3 Legged Thing

Roger Evo 3	£279	PUNKS	
Brian Evo 3	£379	Vyv Evo 3	£149
Jack	£249	Rick Evo 3	£199

INDURO

AT113/AT114	£99	CT113/CT114	£219
AT213/AT214	£118	CT213/CT214	£257
AT313	£149	CT313/CT314	£357
AT413	£175	CT414	£429
Short Columns aluminium/carbon from			£20
Grand Series Carbon FibreTripods:			
CT203	£406	CT404	£518
CT304	£449	CT505	£824
Grand Turismo Travel Tripod Kits:			
AGT114 (Alu)	£263	CGT114 (Carbon)	£395
AGT214 (Alu)	£304	CGT214 (Carbon)	£458

Heads

BHD0 £98/BHD1 £115/BHD2 £129/BHD3 £153
BHL1 £175/BHL2 £224/BHL3 £262/GHB2 £349

USED EQUIPMENT - Quality photographic equipment wanted for part exchange or commission sales

Hasselblad H4D-50 MultiShot + 80mmf2.8	£8,995	Olympus OM-D E1 + 12-40mm f2.8 lens	£895	Canon EF 1.4X Extender II	£175	Nikon Reflex 500mm f8	£395
Hasselblad H2 Body Set	£795	Canon EOS 1Ds Mk III	£995	Canon EF 2x Extender III	£199	Nikon AF-S 85mm f1.8G	£225
Hasselblad H1 + 150mm f3.2 HC	£2,250	Canon EOS 5D body + 24-105mm f4L	£595	Sigma 24-70mm f2.8 (CANON)	£195	Nikon TC-17E II	£195
Hasselblad 35-90mm f4-5.6 HCD	£3,295	Canon EOS 5D Mark II body	£849	**Zeiss ZE 15mm f2.8 Canon Fit + UV**	£1,595	Nikon AF-D 18-35mm f3.5-4.5D	£195
Hasselblad V HMi 100 Polaroid Back	£75	Canon EOS 400D+ 18-55mm	£99	Zeiss 21mm f2.8 Distagon ZE - Canon	£995	Sigam EX 10-20mm f4-5.6 DC Nikon	£249
Hasselblad 120mm f4 Macro HC	£1,495	**Canon EOS 40D body**	£149	**Zeiss 50mm f1.4 Planar ZE- Canon**	£395	Nikon AF-S DX 35mm f1.8 G	£99
Hasselblad V system 16mm Ext Tube	£50	**Canon EOS Rebel T4i + 18-55mm**	£175	**Nikon D800**	£1,195	Nikon AF-S 18-55 f3.5-5.6 DX VR II	£95
Hasselblad 28mm f4 HCD	£2,250	**Canon EOS 650D + 18-55mm IS II**	£249	Nikon D2Xs	£495	Nikon AF-S 55-200mmF4-5.6 DX	£69
Hasselblad 28mm f4 HCD	£2,295	Canon EF 28-300mm f3.5-5.6 L IIS USM	£995	Nikon D300 + MB-D10	£295	Canon EF 24-70mm f2.8L	£495
Hasselblad V-system 45Prism finder	£75	Canon EF 100mm f2.8L IS	£495	Nikon D300 + 18-55mm	£295	Bronica PE 125-250mm f5.6	£150
Leica S Body	£6,995	Canon EF 14mm f2.8 L II	£995	Nikon D5000 + 18-55mm	£189	Bronica PE 40mm f4	£150
Leica M (type 240) Black	£3,495	Canon EF 16-35mm f2.8L II	£750	Nikon D3100 body	£99	Zeiss 21mm f2.8 Distagon ZE - Canon	£995
Leica M9 (silver)	£2,495	Canon EF 70-200 f4 IS USM	£695	Nikon AF-S 70-200mm f2.8 G VR White	£795	Samyang 8mm f2.8 - Fuji X	£149
Leica T 23mm f2 Summicron	£895	Canon EF 85mm f1.2L II	£995	Nikon AF-S 600mm f4 G ED VR	£4,995		
Leica M-Mount 28mm f2 (6-bit coded)	£2,150	Canon EF 70-300 f4.5-5.6 DO IS USM	£449	Nikon AF-S 85mm f1.4 G	£895		
Leica M-Mount 35mm f2.5 (6 bit coded)	£995	Canon EF 8-15mm f4L Fisheye	£695	Nikon AF-S 24-70mm f2.8 ED	£859		
Leica X-Vario Black - New	£1,395	Canon EF TS-E 24mm	£595	Nikon AF 80-400mm f4.5-5.6 D VR	£595		
Leica D-Lux 6 + Case	£395	Sigma 170-500mm Canon	£249	Sigma 150-500mm OS Nikon	£449		
Leica Ultravid 10x50 BINOs	£895	Canon EF 70-300mm IS USM	£225	Nikon AF-S 300mm f4D	£695		

Check out the website for the most up to date listings of second hand equipment

BOWENS

1000Pro 2 Head	£1566	500R 3 Head Kit	£1437
750Pro 2 Head	£1253	500R 2 Head Kit	£809
500Pro 2 Head	£1139	500C 2 head Kit	£857

See full range of Bowens softboxes, stands and other accessories on our website

Profoto

B1 TTL Air Head	£1,554	B1 2 Head kit	£3,420
Air Remote TTL	£312	B2 To Go kit	£1,695
B1 Location Kit	£3,060	B2 Location kit	£1,994

Full list of Accessories available on our website: HR and Rfi Softboxes, umbrellas, reflectors, grids and kits

CHECK OUT OUR WEBSITE FOR MORE PRODUCTS AND DEALS

WWW.DALEPHOTOGRAPHIC.CO.UK

PRICES INCLUDE VAT @ 20% (EXCLUDING SECONDHAND) - PRICES SUBJECT TO CHANGE - UPDATED 11/11/2015

NOW ON!
While stocks last!

cameraWORLD

WINTER SALE

- NEW & USED Sale
- 100's of clearance items
- End of line BARGAINS
- Leading brand OFFERS
- EXCLUSIVE deals
- First come, first served
- Visit cameraworld.co.uk

	WAS	SAVE	NOW
Billingham			
Hadley Small FN Sage & Tan	£139	£20	£119
Tripod Strap 5/8 Black	£22	£7	£15
Tripod Strap 7/8 Black / Tan	£22	£7	£15
Barr & Stroud			
Sahara 15-45x60 Spotting Scope	£79	£10	£69
Blackmagic Design			
Pocket Cinema Camera	£689	£90	£599
Canon			
EOS M3 & 18-55mm Premium Kit	£515	£66	£449
Powershot G1X Mark II Premium Kit	£549	£50	£499
11-24mm f4L USM	£2,799	£800	£1,999
WPDC54 Housing (G7X)	£175	£26	£149
CamRanger			
Controller +FREE Battery *worth £29*	£265	£46	£219
Clubman			
Aluminium Case 18"	£39	£10	£29
Courser			
F2000 Rucksack Khaki	£99	£49	£50
Domke			
F2 Original Rugged	£149	£20	£129
F3X Black	£129	£20	£109
F427 Tripod Case Olive	£20	£5	£15
F432 Tripod Case Black	£25	£5	£20
F440 Tripod Case Black	£30	£5	£25
F900 Compact Case Rugged	£21	£6	£15
EPSON			
Expression Photo XP860	£189	£60	£129
Eyefi			
8GB SD	£24	£4	£20
16GB Mobi Pro SD	£49	£10	£39
32GB Mobi Pro SD	£60	£10	£50
Fujifilm			
XPro1 & 18mm & 27mm	£623	£124	£499
Instax MINI 70 Blue/White/Yellow *Inc Film*	£99	£10	£89
Instax WIDE 300 *Inc Film*	£115	£16	£99
18mm f2 R XF	£359	£160	£199
16-55mm f2.8 R XF WR	£741	£72	£669
18-135mm f3.5-5.6 WR OIS XF	£569	£50	£519
55-200mm f3.5-4.8 OIS XF	£469	£30	£439
1.4X Teleconverter WR	£329	£30	£299
WCL-X100 Wide Angle Attachment & TCL-X100 Teleconverter Black (X100T)	£425	£185	£240
Hood & Filter Kit (X30) Black/Silver	£65	£35	£30
BLC-XM1 Half Case (XM & XA Series)	£60	£30	£30
BLC-XQ1 Half Leather Case Brown (XQ1)	£28	£14	£14
Float Strap Blue	£10	£5	£5
LC-X30 Leather Case (X30)	£39	£9	£30
LC-XPro1 Leather Case (X-Pro1)	£49	£20	£29
X-Series CSC Bag Brown	£39	£14	£25
Hand Grip (XE1/XE2)	£65	£35	£30
Metal Hand Grip Small (X-T1)	£60	£20	£40
GoPro			
Hero4 Black	£329	£30	£299
Hero+	£168	£19	£149
Chest Mount Harness HALF PRICE!	£34	£17	£17
Dual Battery Charger (Hero3/3+)	£24	£5	£19
Dual Battery Charger & Battery (Hero4)	£50	£11	£39
Dual Hero System	£199	£24	£175
Smart Remote (Hero3/3+/4)	£69	£20	£49
Gossen			
DigiPro F2	£199	£20	£179
Hahnel			
Duopal Extra 5200	£39	£9	£30
Hoya			
Digital Filter Kit II 49	£50	£20	£30
Digital Filter Kit II 52	£55	£20	£35
Digital Filter Kit II 55	£58	£23	£35
Digital Filter Kit II 58	£62	£24	£38
Digital Filter Kit II 62	£70	£20	£50
Digital Filter Kit II 72	£85	£30	£55
Digital Filter Kit II 77	£97	£32	£65
HD Protector 77mm	£69	£20	£49
PL-Circ Slim 77mm	£73	£8	£65
PRO1 Protector 82mm	£59	£10	£49
REVO Protector 52mm	£30	£5	£25
REVO Protector 77mm	£55	£16	£39

	WAS	SAVE	NOW
Interfit			
EX150 Mark III 2 Light Umbrella & Softbox Kit	£225	£10	£215
Joby			
Action Jib Kit	£69	£20	£49
Action Jib & Pole Kit	£86	£27	£59
Gorillapod Focus & X-Ball Head	£119	£20	£99
Gorillapod SLRZoom ECO	£50	£30	£20
Lexar			
300x 8GB Class 10 SD	£20	£15	£5
300x 16GB Class 10 SD	£10	£2	£8
300x 32GB Class 10 SD	£20	£10	£10
633X 16GB UHS1 Pro SD	£19	£9	£10
633X 32GB UHS1 Pro SD	£39	£21	£18
633X 64GB UHS1 Pro SD	£59	£31	£28
Lowepro			
Adventura 120	£25	£10	£15
Lens Case 11x11cm	£20	£5	£15
ProTactic SH 120AW	£74	£15	£59
ProTactic SH 200AW	£125	£26	£99
Pro Runner BP 350AW II	£179	£30	£149
S&F Lens Exchange 100AW	£44	£15	£29
S&F Lens Exchange 200AW	£49	£14	£35
S&F Quick Flex Pouch 75AW	£49	£14	£35
S&F Slim Lens Pouch 55AW	£38	£13	£25
S&F Slim Lens Pouch 75AW	£44	£15	£29
S&F Utility Pouch 100AW	£32	£12	£20
Scout SH100	£37	£8	£29
Scout SH120	£44	£5	£39
Scout SH140	£52	£3	£49
Stealth Reporter D300AW	£55	£26	£29
Tahoe BP 150 Red	£52	£3	£49
Toploader 75AW II	£74	£15	£59
Manfrotto			
190GO! +FREE MH804-3W 3Way Head	£159	£20	£139
234 Monopod Tilt Head	£19	£4	£15
681B Pro Monopod	£44	£5	£39
MT055CXPRO4 Tripod Legs	£269	£30	£239
492 Micro Ball Head	£39	£10	£29
Advanced Travel Backpack Blue/Brown/Grey	£99	£30	£69
MBAG70N	£30	£10	£20
MBAG80N	£39	£14	£25
MBAG80PN	£65	£20	£45
Off Road Hiker 30L Green	£109	£10	£99
MeFOTO			
Daytrip	£109	£20	£89
Globetrotter Carbon Titanium	£314	£55	£259
Globetrotter Red	£179	£30	£149
Walkabout Titanium	£39	£10	£29
Metz			
mecablitz 26 AF-1 Digital Flash (Olympus/Panasonic)	£81	£12	£69
Nikon			
D610 Body	£1,039	£40	£999
D610 & 24-85mm	£1,399	£50	£1,349
D750 Body	£1,489	£93	£1,396
D810 Body	£2,348	£233	£2,115
D5300 Body Black/Grey/Red	£376	£17	£359
Coolpix AW130 Dive Kit	£220	£21	£199
Coolpix P900	£499	£50	£449
20mm f1.8G	£599	£100	£499
24mm f1.8G ED	£599	£74	£525
24mm f3.5D ED PCE	£1,399	£200	£1,199
35mm f2 AFD	£245	£20	£225
58mm f1.4G	£1,120	£71	£1,049
Nikon B-STOCK: Including 6 months warranty			
D810 Body	£1,799	£100	£1,699
Df & 50mm f1.8G Silver	£1,599	£50	£1,549
300mm f2.8G VR II AFS	£2,750	£100	£2,650
400mm f2.8 EFL ED	£7,499	£500	£6,999
Olympus			
E-M10 Mark II & 14-42mm & 40-150mm Black/Silver	£749	£50	£699
E-M1 & 12-50mm Black	£899	£150	£749
E-M1 Body Black/Silver	£849	£150	£699
E-M5 Mark II & 12-40mm Black/Silver	£1,449	£150	£1,299
Tough TG4 & LG-1 Macro Light Black/Red	£299	£30	£269

	WAS	SAVE	NOW
Opticron			
Aspheric LE WP 10x25	£135	£36	£99
Savanna R 8x33	£119	£20	£99
Savanna R 10x33	£129	£30	£99
Taiga 8x25 ZCF GA	£89	£20	£69
Taiga 10x25 ZCF GA	£95	£26	£69
SDLv2 Zoom Eyepiece (HR, ES, GS, IS, MM2 & MM3 Telescopes)	£249	£100	£149
Panasonic			
GX8 Body Black/Silver	£799	£100	£699
GX8 & 12-35mm f2.8 Black/Silver	£1,399	£150	£1,249
GX8 & 14-140mm Black/Silver	£1,099	£100	£999
Lumix FT30 Black/Blue	£110	£11	£99
Lumix SZ10 White	£129	£30	£99
Pixelstick			
Pixelstick	£329	£30	£299
PrimaPhoto			
Photo Kit 2	£39	£29	£10
Sigma			
12-24mm f4.5-5.6 II (Canon/Nikon)	£599	£50	£549
17-50mm f2.8 OS (Sony)	£309	£30	£279
50-500mm f4-6.3 DG OS (Canon)	£899	£20	£879
70-300mm f4-5.6 Mac2 (Sony)	£95	£6	£89
70-300mm f4-5.6APO II (Sony)	£142	£13	£129
2X Teleconverter APO EX DG (Canon)	£229	£80	£149
Sky-Watcher			
Astrolux F700 Reflector Telescope	£85	£16	£69
Explorer 130M EQ2 Telescope	£179	£30	£149
Infinity 76P Reflector Telescope	£45	£16	£29
Sony			
A7R Body	£1,299	£50	£1,249
A99 Body	£1,399	£30	£1,369
28-135mm f4 G E	£1,799	£300	£1,499
70-400mm f4 5.6G II A	£1,425	£56	£1,369
ECMXYST1M Microphone	£99	£10	£89
VGC1EM Battery Grip	£199	£30	£169
SPGadgets			
GoPro Aquacase	£42	£7	£35
GoPro Sp Pov Light	£90	£15	£75
Steiner			
Safari Ultrasharp 8x22 Binoculars	£99	£20	£79
Tamrac			
Anvil 23 Backpack	£239	£50	£189
Anvil 27 Backpack	£269	£70	£199
Anvil SLIM 15 Backpack	£229	£50	£179
Corona 14 Backpack	£129	£30	£99
Corona 20 Backpack	£159	£40	£119
Stratus 15 Shoulder Bag	£159	£40	£119
Stratus 21 Shoulder Bag	£189	£40	£149
ARC Belt Medium	£55	£20	£35
Tamron			
14-150mm (M43) Black/Silver	£339	£140	£199
150-600mm f5-6.3 USD (Sony)	£799	£74	£725
150-600mm f5-6.3 VC (Canon/Nikon)	£799	£74	£725
15-30mm f2.8 Di VC (Canon/Nikon)	£849	£50	£799
16-300mm f3.5 6.3 DI (Sony)	£399	£24	£375
17-50mm f2.8 XR Di II LD (Canon/Nikon)	£249	£20	£229
17-50mm f2.8 VC (Canon/Nikon)	£329	£30	£299
18-200mm f3.5-6.3 (Canon)	£149	£50	£99
Thule			
Legend GoPro BackPack	£159	£60	£99
TIFFEN			
DFX Digital Filter Software	£39	£10	£29
Vanguard			
Alta Pro 254CB50 Carbon	£199	£50	£149
Alta Pro 263AB100	£119	£20	£99
BBH200 Ball Head	£159	£40	£119
PH123V Video Head	£159	£40	£119
TBH100 Ball Head	£75	£26	£49
TBH250 Ball Head	£79	£20	£59
Adaptor 41	£79	£20	£59
Adaptor 45	£99	£30	£69
Havana 36	£49	£10	£39
Sedona 41 Black/Blue/Khaki	£89	£30	£59
Sedona 45 Khaki	£99	£30	£69
Skyborne 51	£129	£30	£99
Up-Rise 46	£109	£20	£89
Xcenior 30	£149	£50	£99

+MORE GREAT DEALS ONLINE!

www.cameraworld.co.uk

cameraWORLD

The Part-Exchange Specialists

Do you have any unwanted photographic equipment?

WE BUY MORE...

QUOTE AP2301 FOR AN EXTRA £10
ON TOP OF OUR VALUATION

...Most Digital SLR's, Mirrorless Camera's, Advanced Compacts, Classic 35mm SLR's, Vintage Cameras, Medium Format Cameras, AF & MF Lenses, High Quality Camera Bags, Tripods & many accessories!

• 35mm FILM SLR CAMERAS URGENTLY REQUIRED •

It really is as easy as... **1-2-3!**

1. GET IN TOUCH
Give us a call and have a chat.
Or fill out our simple form at
www.cameraworld.co.uk/used

2. GET COLLECTED
Pop it in the post or we can collect it when convenient*
*Dependant on value.

3. GET PAID
Take advantage of one of our super Trade-Up Offers, or just take the money and ENJOY!

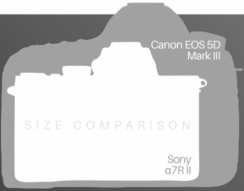
Dale Hawkins
Used Equipment Manager
Over 30 years experience!
DIRECT LINE:
0207 467 9912
EMAIL:
dale@cameraworld.co.uk

COMMISSION SALES:
We can also sell your equipment for you for **only 15%** commission. Please call Dale for more information.

UPGRADE & DOWNSIZE

SONY
α7R II
Body
NORMALLY £2,599
ONLY
£1,400 + YOUR **Canon EOS 5D Mark III**

- ✔ 42.4 MP **Full Frame** Sensor
- ✔ 4K Movie
- ✔ 5-Axis Image Stabilization
- ✔ Wi-Fi & NFC



Canon ▸ Sony lens adaptors available.

Body only. In mint condition with box and all accessories.

LONDON 0207 636 5005
14 Wells Street (just off Oxford Street),
London W1T 3PB

01245 255510 **CHELMSFORD**
High Chelmer Shopping Centre,
Chelmsford, Essex CM1 1XB

Goods and delivery services subject to stock and availability. Prices subject to change. Pictures are for illustration purposes only. All prices include VAT@ 20%. E. & O.E.

WE PAY CASH
for your equipment
Cameras, lenses, flashguns, binoculars, scopes and other accessories
All makes - but not these!
We always offer a fair price
Urgently Required - Digital Including:
NIKON. CANON. SIGMA. TOKINA.
TAMRON. SONY. OLYMPUS. PENTAX.
PANASONIC. LEICA.
INSTANT* CASH! CALL US NOW!
Single items through to large collections
www.cash4cameras.co.uk
at STAFFORD CAMERAS
283, Eccleshall Road, Stafford, ST16 1PE.
(*On inspection. Before travelling any distance to see us, please ring for an appointment)
Email: cash4cameras@ntlworld.com
Tel: 01785 601028

WANTED FOR CASH
Exclusively... Nikon
HIGHEST PRICES PAID
Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:
Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses
Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.
Grays of Westminster
– Exclusively... Nikon
40 Churton Street, Pimlico
London SW1V 2LP

www.graysofwestminster.co.uk

just
www.cameraclean.co.uk
Telephone 01793 855663

b-grip
enjoy your camera

b-grip UNO
Specifically designed for Mirrorless, Bridge and Compact Cameras
An amazing new tool, the b-grip UNO holster keeps your camera comfortably and securely connected to your body when you are active. Its versatility means it fits most backpacks, belts or bags.
Just Ltd. The Old Shop, Hook, Swindon SN4 8EA • Tel 01793 855663
www.cameraclean.co.uk • sales@cameraclean.co.uk
E&OE

Camtech
'Specialists in fine pre-owned cameras, lenses, binoculars and accessories'
WANTED
We urgently require your used photographic equipment both digital and film. We have customers waiting for: Nikon, Canon, Leica, Contax, Bronica, Hasselblad & most other makes of camera lenses, accessories, binoculars and collectables.
We will buy for cash from you or we are happy to sell on your behalf on a commission basis.
Best prices paid
We can arrange collection and even call and collect and pay on the spot if necessary anywhere in the UK.
01954 252352
Visitors are welcome. Please phone for an appointment
View our full range at www.camtechuk.com
Leica Nikon Canon

ASK THE EXPERTS AT
londoncameraexchange
THE UK'S FAVOURITE PHOTO SPECIALIST

THE NEW and USED EQUIPMENT SPECIALISTS

LCE
- PART - EXCHANGE -
WELCOME

WE WANT YOUR USED CAMERAS And LENSES

WE PAY CASH FOR GOOD QUALITY CAMERA EQUIPMENT

Looking for a

GREAT DEAL?
LOOK NO FURTHER!

FIND THAT ELUSIVE USED CAMERA OR ACCESSORY ON OUR WEBSITE

For amazing part-exchange deals or to sell us your old equipment visit your local LCE branch.

BATH 01225 462234
BATH (LAKESIDE OPTICS) 01275 332042
BRISTOL (BALDWIN STREET) 0117 929 1935
BRISTOL (BROADMEAD) 0117 927 6185
CHELTENHAM 01242 519851
CHESTER 01244 326531
COLCHESTER 01206 573444
DERBY 01332 348644
EXETER 01392 279024
GLOUCESTER 01452 304513
GUILDFORD 01483 504040
HEREFORD 01432 272655
LEAMINGTON SPA 01926 886166
LINCOLN (HIGH STREET) 01522 528577
LINCOLN (SILVER STREET) 01522 514131
LONDON (STRAND) 0207 379 0200
MANCHESTER 0161 834 7500
NORWICH 01603 612537
NOTTINGHAM 0115 941 7486
PLYMOUTH 01752 664894
PORTSMOUTH 023 9283 9933
READING 0118 9592149
SALISBURY 01722 335436
SOUTHAMPTON (CIVIC CENTRE) 023 8033 1720
SOUTHAMPTON (HIGH STREET) 023 8022 1597
TAUNTON 01823 259955
WINCHESTER 01962 866203
WORCESTER 01905 22314
OPENING TIMES: MON-SAT: 9AM-5:30PM
SELECTED STORES OPEN SUNDAY

BRANCHES NATIONWIDE **UK MAIL ORDER** Next day delivery available from all LCE branches. Postage & Insurance £4.99 for most items. E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

SEARCH OUR USED EQUIPMENT AT:
www.LCEgroup.co.uk

ffordes
photographic

01463 783850

E: info@ffordes.com
F: 01463 782072

The Kirk, Wester Balblair, Beauly, Inverness. IV4 7BQ.
Shop On-Line 24/7 ■ Shop open Mon-Fri 9 till 5.30
Pay by Cash or Cheque plus...

Prices correct when compiled. E&OE.

The U.K.s Largest Used Equipment Specialist

The ORIGINAL commission sale specialists. We also PART EXCHANGE and BUY FOR CASH

Good quality equipment always wanted

Canon EOS

EOS 1 Body Only	E+ £89
EOS 3 Body Only	E+ / E++ £99 - £119
EOS 30 Body Only	E++ £69 - £119
EOS 30 Date Body Only	E+ £69
EOS 30E Body Only	As Seen £39
EOS 30V Body Only	E+ £59
EOS 5 + VG10 Grip	E+ £49 - £59
EOS 5 Body Only	E+ £59
EOS 50E + 500mm F8	E+ £29
EOS 50E + BP50 Grip	As Seen / E+ £25 - £69
EOS 50E Body Only	E+ / E++ £25 - £49
EOS RT Body Only	E++ / Unused £59 - £149
10-22mm F3.5-4.5 EFS	E+ / Mint- £249 - £299
14mm F2.8 L USM	Exc £589
14mm F2.8 L USM II	E+ / Mint- £1,099 - £1,289
16-35mm F2.8 L USM MKII	Mint- £849
17-40mm F4 L USM	Exc / E++ £269 - £329
17-55mm F2.8 EFS IS USM	E++ £379
17-85mm F3.5-5.6 IS USM	E++ £149
17-85mm F4-5.6 IS USM	As Seen £99
18-55mm F3.5-5.6 EFS II	E++ £49
18-55mm F3.5-5.6 EFS IS	E++ £79
18-55mm F3.5-5.6 IS STM (EOS M)	E++ £69
18-135mm F3.5-5.6 IS USM	Mint- £189
18-200mm F3.5-5.6 IS EFS	E+ £229
22mm F2 STM	Mint- £89
24mm F1.4 L USM	Mint- £699
24mm F2.8 EF	E++ £189
24mm F3.5 L TSE	E+ / E++ £649 - £749
24mm F3.5 L TSE MkII	E+ £1,049
24-60mm F2.8 + Canon EOS 50E	E++ £149
24-70mm F2.8 L USM	E++ £689
24-70mm f2.8 L USM II	Mint- £1,199
24-70mm F4 L IS USM	E+ / Mint- £489 - £499
24-85mm F3.5-4.5 USM	E+ £128
24-105mm F4 L IS USM	E++ £399 - £429
28-80mm F2.8-4 L USM	E+ £349
35mm F2 EF	E++ £159
35-135mm F4-5.6 USM	Mint- £69
35-350mm F3.5-5.6 L USM	Exc / E+ £499 - £549
45mm F2.8 TS-E	E++ £649 - £849
50mm F1.0 L USM	Mint- £2,999
50mm F1.2 L USM	E++ £799 - £889
50mm F1.4 USM	E++ / Mint- £199 - £219
50mm F1.8 EF II	E++ £59
50mm F1.8 EF Mk1	E+ / E++ £129
50mm F1.8 STM	Mint- £69
55-200mm F4.5-5.6 USM	E++ £59
55-200mm F4.5-5.6 USM II	E++ £69
60mm F2.8 EFS Macro	E++ £199
70-200mm F4 L IS USM	E++ £579 - £599
70-200mm f4 L USM	E+ / Mint- £299 - £349
70-300mm f4-5.6 IS USM	E+ £199
70-300mm F4-5.6 L IS USM	E+ £649
70-300mm F4.5-5.6 DO IS USM	E+ / E++ £299 - £389
75-300mm F4-5.6 IS USM	E+ / E++ £199 - £219
80-200mm F2.8 EF L	E+ £349 - £399
80-200mm F4.5-5.6 EF III	E++ £49
80-200mm F4.5-5.6 USM	E+ £49
85mm F1.2 L USM MkII	E++ £999
100mm F2 USM	E+ £239
100mm F2.8 L Macro IS USM	Mint- £519
100mm F2.8 USM Macro	E++ £299
100-300mm F4.5-5.6 USM	E++ £89
100-400mm F4.5-5.6 L IS USM	E+ / E++ £599 - £679
135mm F2.8 Soft Focus EF	E+ £129
300mm F2.8 L IS USM	E++ £2,749
300mm F2.8 L USM	E++ £1,699
300mm F4 L IS USM	E+ / Mint- £649 - £699
300mm F4 L USM	E+ £449
400mm F2.8 L IS USM	E+ £4,189
400mm F2.8 L USM	E+ £1,849
400mm F5.6 L USM	E++ £729
500mm F4 L IS USM	E+ £3,349
600mm F4 L USM	E+ £2,995
800mm F5.6 L IS USM	Mint- £7,495
Contax 35-70mm F3.4 MM	E++ £289
Contax 35-135mm F3.3-4.5 MM	E++ £449
Contax 100mm F2 MM	E++ £749
Samyang 8mm F3.5 Asph IF MC II F/eye	Mint- £179
Samyang 85mm F1.4 IF MC Aspherical	E++ £169
Sigma 10-20mm F4-5.6 DC HSM	E++ £219
Sigma 24-70mm F2.8 EX DG	E++ £199
Sigma 24-70mm F2.8 EX DG HSM	E++ £449
Sigma 28mm F1.8 AF	Unused £99
Sigma 50mm F2.8 EX DG Macro	E++ £149
Sigma 70mm F2.8 EX DG	E+ / E++ £179 - £199
Sigma 70-200mm F2.8 APO EX DG II Macro	E++ £299
Sigma 70-200mm F2.8 EX APO HSM	E+ / E++ £219 - £249
Sigma 70-210mm F2.8 Apo	E+ £149
Sigma 70-300mm F4-5.6 Apo DG	E++ £69
Sigma 100-300mm F4 Apo EX HSM	E+ £279
Sigma 105mm F2.8 EX DG Macro	E+ £179
Sigma 105mm F2.8 EX Macro	E+ / E++ £159
Sigma 120-300mm F2.8 EX DG OS HSM S	E++ £1,689
Sigma 135-400mm F4.5-5.6 Apo DG	E++ £179
Sigma 150-500mm F5-6.3 APO DG OS HSM	E+ £439
Sigma 150mm F2.8 EX DG Macro	E++ £319 - £349
Sigma 170-500mm F5-6.3 Apo	E+ / E++ £149 - £299
Sigma 300mm F2.8 Apo	Unused £299
Sigma 300mm F2.8 Apo DG HSM	E++ £1,299
Sigma 300mm F2.8 APO EX DG HSM	E++ £1,549 - £1,589
Sigma 300mm F4 Apo	E+ / E++ £149 - £199
Sigma 400mm F5.6 AF	As Seen / E+ £59 - £79
Sigma 400mm F5.6 Apo	E+ £79
Sigma 400mm F5.6 Apo Tele Macro	E+ £149
Sigma 500mm F4.5 Apo EX HSM	E+ £1,795
Tamron 14mm F2.8 Asph (IF) AF SP	E++ £349
Tamron 17-50mm F2.8 Di II	E++ £199
Tamron 17-50mm F2.8 XR Di II VC LD	Mint- £229
Tamron 24-135mm F3.5-5.6 Asph	E++ £149
Tamron 28-75mm F2.8 XR Di	Mint- £229
Tamron 28-300mm F3.5-6.3 XR Di	E++ £109
Tamron 28-300mm F3.5-6.3 XR Di VC	E++ £279
Tamron 70-200mm F2.8 Di LD (if) Macro	E+ £299
Tamron 70-300mm F4-5.6 Di	E++ £59
Tamron 90mm F2.8 SP Di Macro	Mint- £219
Tokina 10-17mm F3.5-4.5 DX Fisheye ATX	Ex Demo £469
Tokina 16-50mm F2.8 ATX Pro DX	E++ £249
Tokina 28-80mm F2.8 ATX Pro	E++ £199
Tokina 35mm F2.8 Macro DX ATX	E++ £249
Tokina 50-135mm F2.8 DX ATX	E+ £329
Tokina 300mm F2.8 ATX SD	E+ £599
Tokina 400mm F5.6 ATX SD	E++ £229
Zeiss 18mm F3.5 ZE	Mint- £699
Zeiss 21mm F2.8 ZE	E++ / Mint- £749 - £799
Zeiss 28mm F2 ZE	E+ £519
1.4x EF Extender	E++ £119
1.4x EF II Extender	E++ £179
2x EF Extender	E++ £119
2x EF MkII Extender	E+ / E++ £149 - £169
Bower 2x DGII Converter	Mint- £49
Kenko 2x Converter Pro300	E++ £69
Soligor 2x Converter	E+ £39
Tamron 1.4x MC4 Converter	E++ £39
Teleplus 1.5x Converter	Unused £45
Teleplus 2x MC4 Converter	E+ £35
Teleplus 2x MC7 Converter	E+ / Unused £39 - £49
Vivitar 2x Converter	Unused £45

Digital Mirrorless

Fuji X-A1 Body Only	E++ £119
Fuji X-E2 Silver Body Only	E++ £299
Fuji X-M1 Body Only	E++ £139
Fuji X-Pro1 Body	E++ £249
Fuji X-Pro1 Body Only	E++ £249
Fuji X-T1 Body Only	E++ £589
Fuji X-T10 Black Body Only	Mint £399
Fuji X100S Black	Mint- £479
Fuji X100S Silver	E++ £459
Nikon J1 Black Body Only	E++ £59
Nikon J4 Black + 10-30mm VR	Mint- £189 - £199
Nikon V3 Black + 10-30mm	E++ £379
Olympus E-M5 MarkII Titanium LE Body	Mint £849
Olympus E-P1 + 14-42mm	E++ £99
Olympus E-P2 Black Body Only	E+ £79
Olympus E-P2 Chrome Body Only	E++ £89
Olympus E-P3 Body Only - Silver	E+ £99
Olympus E-PL1 Blue + 14-42	E++ £89
Olympus E-PL3 Body Only	E++ £89
Olympus E-PM1 Black Body Only	E++ £79
Olympus E-M1 Black Body Only	E++ £599
Olympus E-M5 Black Body Only	E+ / E++ £249 - £299
Olympus E-M5 Chrome Body Only	E++ £279
Olympus E-M5 MKII Body Only -	E++ / Mint- £649
Panasonic GF-1 Body Only	E+ £59
Panasonic GF-1 Body Only + LVF1	E+ £79
Panasonic GF-2 Body Only	E+ £59
Panasonic GF-3 + 14-45mm	E+ £99
Panasonic GF-3 Body Only	E++ / Mint- £49 - £59
Panasonic GF6 Body Only	Mint- £115
Panasonic GH-3 Body + Grip	E++ £379 - £449
Panasonic GH-3 Body Only	E++ £349
Panasonic GX7 Body Only	Mint- £349
Pentax Q Body Only	E++ £79
Samsung NX10 + 30mm	E+ £199
Sony A5100 Body Only	Unknown £279
Sony A7 II Body Only	E++ / Mint- £889 - £949
Sony A7R Body Only	E++ / Mint £849
Sony NEX3 + 18-55mm	E++ £99
Sony NEX5N Body Only	E+ £99

Fuji X Lenses

14mm F2.8 XF	E+ £449
16-50mm F3.5-5.6 OIS XC	E++ £129
18-135mm F3.5-5.6 OIS WR XF	E+ / E++ £329 - £349
18-55mm F2.8-4 XF	E+ / Mint- £219 - £279
18mm F2 XF R	E++ / Mint- £179 - £189
23mm F1.4 XF R	Mint- £489
27mm F2.8 XF	E++ / Unused £169 - £219
35mm F1.4 XF R	E+ / E++ £239 - £279
55-200mm F3.5-4.8 OIS XF	E++ / Mint- £379 - £399
56mm F1.2 R XF	E+ £529
60mm F2.4 XF R Macro	E++ £279 - £289
Zeiss 12mm F2.8 Touit X	Mint- £589
Zeiss 32mm F1.8 Touit X	E+ / Mint- £299 - £389

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E++ £749
Olympus 8mm F3.5 FishEye Zuiko D	Mint- £349
Olympus 9-18mm F4-5.6 ED Zuiko	E+ £229
Sigma 10-20mm F4-5.6 EX DC HSM	E++ £179
Olympus 11-22mm F2.8-3.5 Zuiko	E+ / Mint- £249 - £299
Olympus 12-60mm F2.8-4 ED SWD	E+ £299 - £349
Olympus 14-35mm F2 SWD	E++ £989
Leica 14-50mm F2.8-3.5 OIS Asph	E++ £149
Olympus 14-54mm F2.8-3.5 MkII	E++ £349
Olympus 14-54mm F2.8-3.5 Zuiko	E+ / E++ £139 - £149
Olympus 18-180mm F3.5-6.3 Zuiko	E++ £249
Panasonic 25mm F1.4 Summilux D	E++ £299
Olympus 25mm F2.8 Zuiko	E++ £139
Olympus 35mm F3.5 Macro Zuiko	E++ / Mint- £98 - £129
Olympus 40-150mm F3.5-4.5 Zuiko	E+ £39
Olympus 40-150mm F4-5.6 ED Zuiko	E+ / E++ £45 - £49
Olympus 50-200mm F2.8-3.5 SWD	E++ £449 - £479
Olympus 50-200mm F2.8-3.5 Zuiko	E++ £369
Olympus 50mm F2 ED Macro Zuiko	E++ £269
Olympus 70-300mm F4-5.6 ED Zuiko	Mint- £199
Sigma 170-200mm F2.8 Apo EX DG Macro HSM	Mint- £399
Olympus EC20 2x Tele Converter	Mint- £249

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G	E++ / Mint- £579 - £749
Samyang 7.5mm F3.5 Fisheye	E++ £169
Panasonic 8mm F3.5 G Fisheye	Mint- £379
Panasonic 12-32mm F3.5-5.6 OIS G	E++ £179
Panasonic 12-35mm F2.8 G X Vario OIS HD	E++ £519
Olympus 12-40mm F2.8 M. Zuiko	E++ / Mint- £489 - £499
Olympus 12-50mm F3.5-6.3 M Zuiko	E+ £139
Panasonic 12.5mm F12 G 3d	E++ / Mint- £89 - £99
Olympus 12mm F2 ED M. Zuiko	E+ / Mint- £379 - £459
Panasonic 14-140MM F4-5.8 OIS HD	E++ £219
Olympus 14-150mm F4-5.6 M.Zuiko ED II	E++ £349
Panasonic 14-42mm F3.5-5.6 Asph OIS	Mint- £79
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko	E++ / Mint- £129 - £139
Panasonic 14-42mm F3.5-5.6 G X Asph OIS	Mint- £179
Olympus 14-42mm F3.5-5.6 II M.Zuiko ED	E++ £79
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E++ £129
Panasonic 14mm F2.5 Asph	Mint- £109
Olympus 17mm f1.8 M.Zuiko Black	E++ £279
Olympus 17mm F1.8 M.Zuiko Silver	Mint- £279
Olympus 17mm F2.8 M.Zuiko	E++ £129
Sigma 19mm F2.8 DN - A	Mint- £89
Voigtlander 25mm F0.95 Nokton	E+ £449
SLRMagic 26mm F1.4	E++ £59
Panasonic 35-100mm F2.8 GX OIS Vario	E++ / Mint- £679 - £689
Olympus 40-150mm F2.8 M. Zuiko Pro	Mint- £889 - £899
Panasonic 42.5mm F1.2 Asph OIS	Mint- £849
Panasonic 45-150mm F4-5.6 Asph OIS	Mint- £139
Panasonic 45-200mm F4-5.6 OIS	E++ £169
Panasonic 45mm F2.8 DG Asph Macro	E++ / Mint- £299 - £389
Olympus 75mm F1.8 ED Silver M.Zuiko	E++ £479 - £589
Olympus MC-14 1.4x Tele	Mint- / Mint £219 - £239

NEX Lenses

10-18mm F4 E OSS	E++ £449
18-200mm F3.5-6.3 OSS	E++ £369
18-55mm F3.5-5.6	E+ £59
24mm F1.8 E	Mint- £439
35mm F2.8 FE ZA	Mint- £399
50mmm F1.8 OSS	E++ £119
56mm F1.6 Velvet	Mint- £299
70-200mm f4 G OSS FE	Mint- £849
Sigma 19mm F2.8 DN A	Mint- £89
Tamron 18-200mm F3.5-6.3 Di III VC	E++ £250

Digital SLR Cameras

Canon EOS 1DX Body Only	E+ £3,289
Canon EOS 1D MKIV Body Only	E+ £1,449 - £1,549
Canon EOS 1D MKIIN Body Only	As Seen £249
Canon EOS 1D MkII Body Only	As Seen / E+ £199 - £249
Canon EOS 7D MKII Body Only	Mint- £1,029
Canon EOS 7D Body Only	E+ £369
Canon EOS 5D MKIII Body Only	Mint- £1,599
Canon EOS 5D MkII Body	As Seen / E++ £499 - £849
Canon EOS 5D + BG-E4 Grip	As Seen £239
Canon EOS 5D Body Only	E+ £279
Canon EOS 70D Body Only	E++ £599
Canon EOS 50D Body Only	E+ £199
Canon EOS 30D Body Only	As Seen £79
Canon EOS 20D + BG-E2 Grip	E+ £89
Canon EOS 10D Body Only	E++ £59
Canon EOS 1200D Body Only	E++ / Mint- £169
Canon EOS 1100D Body Only	E+ £139
Canon EOS 600D Body Only	E+ £199
Canon EOS 500D Body Only	E++ £159
Canon EOS 350D Body Only	As Seen £59
Canon EOS M + 22mm F2	Mint- £189
Contax N Digital Body Only	E++ £899
Fuji S5 Pro Body Only	E+ / E++ £189 - £199
Nikon D3 Body Only	As Seen / E++ £399 - £999
Nikon D810 Body Only	E++ £1,749
Nikon D800E Body Only	E++ £1,299 - £1,349
Nikon D800 Body Only	E+ / E++ £1,049 - £1,099
Nikon D700 Body Only	E+ £589 - £679
Nikon D610 Body Only	E++ £749
Nikon D600 Body Only	E++ £649
Nikon D300 + MB-D10 Grip	E++ £359
Nikon D300 Body Only	E+ / E++ £239 - £269
Nikon D80 Body Only	Exc / E++ £99
Nikon D70 Body Only	As Seen £49
Nikon D7100 Body Only	Mint- £479
Nikon D7000 Body Only	E+ £299
Nikon D5300 Body Only	Mint- £289 - £329
Nikon D3000 Body Only	E++ £89
Olympus E30 Body Only	E++ £289
Olympus E400 + 14-42mm	E+ £89
Olympus E410 + 17.5-45mm	E++ £99
Olympus E410 + 40-150MM	E++ £119
Olympus E420 + 14-42mm	E+ £149
Olympus E420 + 17.5-45mm + 40-150mm	E++ £149
Olympus E450 + 14-42mm	E+ £129
Olympus E520 + 14-42mm	E++ £149
Olympus E600 + 14-42mm	E++ £199
Olympus E600 Body + HLD-5 Grip	Mint- £379
Olympus E620 + 14-42mm + 40-150mm	E++ £289 - £339
Olympus E620 + 14-45mm + 40-150mm	E+ £249
Pentax K7 Body + D-BG4 Grip	E+ £189
Pentax KX + 18-55mm	E++ £139
Pentax *ist DL2 + 18-55mm	E+ £99
Pentax *isT D + 18-55mm	E++ £99
Pentax *isT DL Body Only	E+ £79
Sigma SD1 Merrill + 105mm F2.8 + EF610 Flash	Mint- £849
Sigma SD14 + 105mm EX Macro	E+ £279
Sony A200 + 18-70mm	E++ £129
Sony A200 Body Only	E+ £89
Sony A350 Body Only	E++ £149
Sony A450 Body Only	E+ £119
Sony A550 + 18-55mm	E++ £249
Sony A550 Body Only	E++ £199
Sony A700 Body + VG-C70AM Grip	E+ £199
Sony A700 Body Only	E+ / E++ £169 - £189

Leica M Series

M + 35mm F1.4 Asph 60th Edition Set	Mint £8,499
M Monochrom Body Only (Typ 246)	Mint- £4,985
M Monochrom Black + Handgrip	Mint- £3,799
M Monochrom Black Body Only	E++ / Mint £3,600 - £3,799
M-P Black Body Only	Mint- £4,199
M (240) Black Body Only	E+ / E++ £3,349 - £3,499
M (240) Chrome Body Only	E+ / E++ £3,349 - £3,550
ME Anthracite Body Only	E++ / Mint £2,949 - £2,979
M9P Black Body Only	E++ £2,749
M9 Steel Grey Body Only	E+ / E++ £1,999 - £2,399
M8 Black Body Only	E+ £799 - £849
M8 Chrome Body Only	E+ £699
M6 Platinum + 50mm F1.4	Mint £6,449
M6TTL Millennium + 35mm F2 + 50mm F1.4	E++ £5,489
M6 Titanium + 35mm F1.4 + 50mm F1.4	E++ £4,489
M6 Titanium + 35mm F1.4	E+ £3,449
M6 Historica Edition	Mint £3,799
M7 0.72x Black Body Only	E++ £1,499
M7 0.72x Chrome Body Only	E++ £1,499
M6 0.72x 'Panda' Body Only	E+ / E++ £849
M6 0.72x Black Body + Winder M	E+ £699
M6 0.72x Black Body Only	E+ £699 - £749
M4P Anniversary Chrome + 50mm F2	E++ £1,789
M4 Chrome Body Only	E+ / E++ £599 - £699
M2 Chrome Body Only	E+ £449 - £649
MD2 Black Body Only	E++ £289
MDA Chrome Body Only	E+ £239
CL Black Body Only	E++ £349
Konica Hexar RF Limited Edition	Mint £2,489
Konica Hexar RF + 50mm F2 + Flash	E+ £749
16/18/21mm F4 Tri Elmar + Finder	E+ / Mint- £2,489 - £2,989
18mm F3.8 Asph M Black	Mint- £1,549
21mm F2.8 Asph M Black	E++ / Mint- £1,449 - £1,499
21mm F2.8 Asph M Black 6bit	E++ £1,499 - £1,550
21mm F2.8 M Black	E+ / E++ £1,089 - £1,199
21mm F2.8 M Black + Finder	E++ £1,099
21mm F3.4 Black	E+ £599
21mm F3.4 Super Elmar	Mint- £1,799
21mm F4 Chrome + Finder	E+ £1,149
24mm F1.4 Asph M - Black	E+ £3,389
24mm F2.8 Asph M Black	Exc / E++ £989 - £1,349
24mm F2.8 Asph M Black 6bit	E++ £1,489
24mm F3.8 Asph M Black	Mint- £1,189 - £1,199
28/35/50 F4 Tri Elmar	E++ £2,399
28mm F2 Asph M Black	E+ £1,399
28mm F2 Asph M Black 6bit	E+ / E++ £1,489 - £1,589
28mm F2.8 Asph M Black 6bit	Mint- £1,149
28mm F2.8 M Black	E+ / E++ £649 - £689
35mm F1.4 Asph M Black	E+ £1,689
35mm F1.4 Asph M Black 6bit	E++ / Mint- £2,689 - £2,749
35mm F2 Asph M Chrome	E+ £1,289
35mm F2 Asph M Chrome 6bit	Mint- £1,489
35mm F2 Black	E+ £799
35mm F2.5 M Black 6bit	E++ £799 - £829
35mm F2.8 Chrome (M3)	Exc £299
50mm F0.95 Asph M - Black	Mint- £6,399
50mm F0.95 Asph M 6bit - Black	E+ / Mint- £5,499 - £5,989
50mm F1.4 Asph M Black 6bit	Mint- £1,849
50mm F2 Black	E+ £649
50mm F2 Collapsible	As Seen / E+ £289 - £389
50mm F2 Hexanon	Mint- £429
50mm F2 M Black 6bit	Mint- £1,149
50mm F2 Rigid Chrome	Exc / E+ £349 - £449
50mm F2.5 M Black 6bit	Mint- £749
50mm F2.8 Elmar	E+ / E++ £289 - £299
50mm F2.8 M Chrome	E++ £549
65mm F3.5 Elmar	E+ / E++ £249 - £299
65mm F3.5 Elmar + 16464k Tube	E+ £349
75mm F2 Apo M Black 6bit	E++ / Mint- £1,789 - £1,849
90mm F2 Apo M Black 6bit	E++ / Mint- £1,879 - £1,899
90mm F2 Black	E++ £639
90mm F2 M Black	E++ £799
90mm F2 M Chrome	E++ £949
90mm F2.4 M Black 6bit + Hood	Mint- £1,249
90mm F2.5 Black 6 BIT + Hood	Mint- £889
90mm F2.8 Black	E+ £399
90mm F2.8 Chrome	As Seen / E+ £179 - £299
90mm F2.8 Chrome (Compact)	Mint- £699
90mm F2.8 M Black	E+ / E++ £699 - £799
90mm F4 Collapsible	E++ £299
90mm F4 Elmar	Exc £149
90mm F4 Elmar E39	E+ £199
90mm F4 Macro M Set 6bit	E++ / Mint- £1,799 - £1,989
135mm F2.8 Black	E+ / E++ £269 - £349
135mm F2.8 M Black	E++ £349
135mm F3.4 Apo M	E+ / E++ £1,489 - £1,549
135mm F4 Black	E+ £289 - £349
135mm F4.5 Hektor	As Seen £45 - £59
135mm F4.5 Hektor + Tubes	As Seen £119
1.25x Viewfinder Magnifier	E+ / Mint- £119 - £139
1.4x Viewfinder Magnifier M	E+ / Mint- £129 - £149
18mm Chrome Viewfinder	E++ £379 - £399
21/24/28mm Viewfinder -	E++ / Mint- £229 - £249
24mm Black Viewfinder	E+ / E++ £179 - £199
28mm Black Viewfinder	E+ £169
Angle Finder M	E++ £149
Motor M	E++ £199 - £249
Universal Wide Angle Finder M	E++ £379

Nikon AF

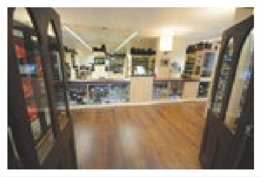
F6 Body Only	E+ £699
F5 Anniversary Body Only	E++ £649
F5 Body + DA-30 Action Finder	E+ £349
F5 Body Only	Exc / E+ £179 - £299
F100 Body + MB15 Grip	As Seen / E++ £89 - £159
F100 Body + MF29 Back + Grip	E+ £149
F100 Body Only	E++ £149
F801S + 35-70mm	E++ £69
F801S Body + MF21 Back	E+ £59
F801S Body Only	E+ £29
F801 Body Only	E+ / E++ £29
10.5mm F2.8 G AF ED DX Fisheye	Mint- £329
12-24mm F4 G AFS DX ED	E++ £349
16mm F2.8 AFD Fisheye	E++ £499
16-35mm F4 G AFS ED VR	E++ £649
16-85mm F3.5-5.6 G ED VR AFS DX	E++ £259
17-50mm F2.8 XR Di II VC LD Asph	E++ £229
17-55mm F2.8 G AFS DX IFED	Exc / E++ £349 - £439
18mm F2.8 AFD	E++ £599
18-70mm F3.5-4.5 G AFS ED DX	E++ £99 - £129
18-105mm F3.5-4.5 G AFS ED DX VR	E+ / Mint- £99 - £149
18-135mm F3.5-5.6 AFS DX	E+ £119
18-140mm F3.5-5.6 AF-S G ED VR DX	Mint- £279
18-200mm F3.5-5.6 G AFS DX VR	E++ £199
20mm F2.8 AFD	E++ £279
20-35mm F2.8 AFD	Exc / E+ £249 - £449
24mm F1.4 G AFS ED	E++ / Mint- £969 - £989
24-70mm F2.8 G AFS ED	E+ / Mint- £749 - £799
24-85mm F2.8-4 AFD	E++ £299
24-85mm F3.5-4.5 G AFS	E++ £149
24-85mm F3.5-4.5 G ED VR	E++ £279
24-120mm F3.5-5.6 ED AFD	E+ £99
24-120mm F4 AFS G ED VR	E++ £499
28mm F1.8 G AFS	Mint- £369
28mm F2.8 AF	E++ £99
28mm F2.8 AFD	E++ £169
28-70mm F3.5-4.5 AFD	E+ £79
28-105mm F3.5-4.5 AFD	E+ £149
35mm F1.4 G AFS	E++ £899
35mm F1.8 G AFS DX	E++ £99 - £109
35mm F2 AFD	E++ £169
35-70mm F2.8 AFD	E+ £159
45mm F2.8 D PC-E ED Macro	Mint- £1,089
50mm F1.4 AFD	E++ £179
50MM F1.4 G AFS	E++ / Mint- £199
50mm F1.8 AFD	E++ £65
50mm F1.8 G AFS (Retro)	Mint- £169
55-200mm F3.5-5.6 AFS DX G	E+ / Mint- £69 - £79
55-200mm F4-5.6 AFS DX G	E+ £59
55-200mm F4-5.6 AFS DX G VR	E++ / Mint- £119
60mm F2.8 AF Micro	E+ £149
60mm F2.8 AFD Micro	E+ / E++ £199 - £229
70-200mm F2.8 G AFS ED VR	E+ £649
70-200mm F2.8 G AFS ED VRII	E+ / Mint- £999 - £1,149
70-200mm F4 G VR ED	E++ / Mint- £679 - £699
70-210mm F4-5.6 AFD	E++ £79
70-300mm F4-5.6 AFG	E+ / E++ £59
70-300mm F4-5.6 ED AFD	E+ / E++ £119 - £129
75-240mm F4.5-5.6 AFD	E++ £75
75-300mm F4.5-5.6 AFN	E+ £79
80-200mm F2.8 ED AFD	Exc / E++ £249 - £349
80-400mm F4.5-5.6 G AFS ED VR	E+ / E++ £1,275 - £1,329
85mm F1.4 AFD	E+ / E++ £489 - £499
85mm F1.8 AFD	E++ £229
105mm F2 AF DC	E++ £529
105mm F2.8 AFS G VR Micro	E++ £479 - £499
180mm F2.8 ED AF	E++ £349
180mm F2.8 ED AFD	E++ £429
200-400mm F4 G VR AFS IFED	E+ / E++ £2,489 - £2,599
300mm F2.8 G AFS ED VR	E++ £2,489
300mm F2.8 G AFS ED VR II	E++ / Mint- £2,899 - £3,189
300mm F2.8 G ED VR AFS	E++ £2,749
300mm F2.8 IF ED AFS	E++ £1,899
300mm F2.8 IFED AF-I	E++ £1,749
300mm F2.8 IFED AFS II	E+ £2,199
300mm F4 AFS IFED	E+ / E++ £629 - £699
400mm F2.8 G AFS IF VR	E++ £4,599
500mm F4 AFS IFED	E+ £2,799
500mm F4 AFS IFED II	E+ £2,849
500mm F4 G AFS VR IF ED	E++ £4,599
600mm F4 AFS IFED	As Seen £1,650
Samyang 24mm F1.4 AE ED AS UMC	Mint- £379
Samyang 24mm F3.5 Tilt-Shift ED AS UMC	Mint- £499 - £529
Samyang 500mm MC IF F6.3	Mint- £89
Schneider 28mm F2.8 PC	E+ £549
Tamron 14mm F2.8 Asph (IF) AF SP	New £349
Tamron 17-50mm F2.8 XR Di II	E+ £159
Tamron 18-270mm F3.5-6.3 Di II VC PZD	E++ £149
Tamron 55-200mm F4-5.6 Di II	E+ £39
Tamron 70-300mm F4-5.6 AF LD	E++ £49
Tamron 90mm F2.5 SP AF	E+ / E++ £149 - £159
Tamron 90mm F2.8 SP Di	E++ / Mint- £199 - £219
Tamron 200-400mm F5.6 AF LD	E++ £169
Tokina 11-16mm F2.8 ATX Pro DX	E++ £279
Tokina 20-35mm F2.8 ATX Pro	E++ £269
Tokina 35mm F2.8 Macro DX ATX	E++ £239
Tokina 50-135mm F2.8 DX ATX Pro	E++ £329
Tokina 80-400mm F4.5-5.6 ATX	E++ £199
Tokina 400mm F5.6 ATX SD	E+ £179
Voigtlander 20mm F3.5 SLII	Mint- £279
Zeiss 18mm F3.5 ZF.2	E++ £699
Zeiss 21mm F2.8 ZF	E++ £749
Zeiss 25mm F2 ZF.2	E++ £950
Zeiss 25mm F2.8 ZF	E++ / Mint- £449
Zeiss 25mm F2.8 ZF.2	E++ £499 - £579
Zeiss 35mm F2 ZF.2	E++ / Mint- £539 - £599
Zeiss 50mm F1.4 ZF.2	E++ £399
Zeiss 85mm F1.4 ZF	Mint- £689
Zeiss 85mm F1.4 ZF.2	E++ £749

We have Lots More
Please Call Us

www.ffordes.com

SITE UPDATED EVERY HOUR - 24 HOURS PER DAY

Used equipment *Specialists* since *1960*



- *Real* Shop
- *Real* Knowledge
- *Real* People
- *Real* Cameras

WANTED

YOUR EQUIPMENT

COMMISSION SALE ■ PART EXCHANGE ■ CASH

35MM, MEDIUM FORMAT, LARGE FORMAT, DIGITAL

Collection service available

All used equipment comes with 10 day approval & 6 month warranty

Ffordes Photographic

01463 783850 info@ffordes.com

Premier
Ink & Photographic

Lowering the cost of printing...

We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.
We are located in Leamington Spa, in the heart of Warwickshire.
If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 www.premier-ink.co.uk

Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

Digital
Ink Test Winner
★★★★★

> "Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
> - *Total Digital Photography Magazine*

> "What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
> - *Computer Upgrade Magazine*

Canon

PGi29 Pixma Pro 1

Originals:	
Set of 12	£229.99
Colours 36ml each	£19.99

PGi72 Pixma Pro 10

Originals:	
Set of 10	£94.99
Colours 14ml each	£9.99

CLi42 Pixma Pro 100

Originals:	
Set of 8	£74.99
Colours 13ml each	£9.99
Compatibles:	
Set of 8	£27.99
Colours 14ml each	£3.99

CLi8 Pixma Pro 9000

Originals:	
Set of 8	£74.99
Colours 14ml each	£9.99
Compatibles:	
Set of 8	£27.99
Colours 14ml each	£3.99

PGi9 Pixma Pro 9500

Originals:	
Set of 10	£84.99
Colours 14ml each	£8.99
Compatibles:	
Set of 10	£44.99
Colours 14ml each	£4.99

More Canon Inks...

Originals:	
PGi520/CLi521 Set of 5	£42.99
PGi520 Black 19ml	£9.99
CLi521 Colours 9ml	£8.99
PGi525/CLi526 Set of 5	£42.99
PGi525 Black 19ml	£9.99
CLi526 Colours 9ml	£8.99
PGi550/CLi551 Set of 5	£37.99
PGi550 Black 15ml	£9.99
CLi551 Colours 7ml	£7.99
PGi550/CLi551XL Set of 5	£54.99
PGi550XL Black 22ml	£11.99
CLi551XL Colours 11ml	£10.99
PG540 Black 8ml	£10.99
PG540XL Black 21ml	£15.99
CL541 Colour 8ml	£13.99
CL541XL Colour 15ml	£15.99
PG545XL Black 15ml	£13.99
CL546XL Colour 13ml	£15.99
Compatibles:	
PGi5 Black 27ml	£4.99
CLi8 Colours 13ml	£3.99
PGi5/CLi8 Set of 5	£19.99
PGi520 Black 19ml	£4.99
CLi521 Colours 9ml	£3.99
PGi520/CLi521 Set of 5	£19.99
PGi525 Black 19ml	£4.99
CLi526 Colours 9ml	£3.99
PGi525/CLi526 Set of 5	£19.99
PGi550XL Black 25ml	£4.99
CLi551XL Colours 12ml	£3.99
PGi550/CLi551XL Set of 5	£19.99
BCi6 Colours 15ml	£2.99
PG40 Black 28ml	£12.99
CL41 Colour 24ml	£16.99
PG50 Black 28ml	£12.99
CL51 Colour 24ml	£14.99
PG510 Black 11ml	£13.99
CL511 Colour 11ml	£15.99
PG512 Black 18ml	£13.99
CL513 Colour 15ml	£15.99
PG540XL Black 21ml	£13.99
CL541XL Colour 15ml	£14.99
PG545XL Black 15ml	£11.99
PG546XL Black 21ml	£12.99

Many more in stock!

Epson

No.16 Fountain Pen Inks

Originals:	
No.16 Set of 4	£22.99
No.16 Black 5.4ml	£7.99
No.16 Colours 3.1ml each	£5.99
No.16XL Set of 4	£42.99
No.16XL Black 12.9ml	£14.99
No.16XL Colours 6.5ml each	£11.99
Compatibles:	
No.16 Set of 4	£14.99
No.16 Black 12ml	£3.99
No.16 Colours 12ml each	£3.99

No.18 Daisy Inks

Originals:	
No.18 Set of 4	£22.99
No.18 Black 5.2ml	£7.99
No.18 Colours 3.3ml each	£5.99
No.18XL Set of 4	£42.99
No.18XL Black 11.5ml	£14.99
No.18XL Colours 6.6ml each	£11.99
Compatibles:	
No.18 Set of 4	£14.99
No.18 Black 12ml	£3.99
No.18 Colours 12ml each	£3.99

No.24 Elephant Inks

Originals:	
No.24 Set of 6	£41.99
No.24 Colours 4.6ml each	£7.99
No.24XL Set of 6	£64.99
No.24XL Colours 8.7ml each	£11.99
Compatibles:	
No.24 Set of 6	£22.99
No.24 Black 7ml	£3.99
No.24 Colours 7ml each	£3.99

No.26 Polar Bear Inks

Originals:	
No.26 Set of 4	£29.99
No.26 Black 6.2ml	£8.99
No.26 Colours 4.5ml each	£7.99
No.26XL Set of 4	£49.99
No.26XL Black 12.1ml	£14.99
No.26XL Colours 9.7ml each	£13.99
Compatibles:	
No.26 Set of 4	£14.99
No.26 Black 10ml	£3.99
No.26 Colours 7ml each	£3.99

T0481-T0486 Seahorse Inks

Originals:	
Set of 6	£69.99
Colours 13ml each	£16.99
Compatibles:	
Set of 6	£19.99
Colours 13ml each	£3.99

T0541-T0549 Frog Inks

Originals:	
Set of 8	£105.99
Colours 13ml each	£14.99
Compatibles:	
Set of 8	£27.99
Colours 13ml each	£3.99

T0591-T0599 Lily Inks

Originals:	
Set of 8	£89.99
Colours 13ml each	£11.99
Compatibles:	
Set of 8	£27.99
Colours 13ml each	£3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

Grace Albums
Available in Burgundy or Blue.

Emilia Frames
Distressed wood shabby chic effect.
Blue or White.

Travel Albums
Over a dozen designs in stock.

Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.

Grafton Albums
Available in Burgundy or Blue.

Frisco Frames
Simple, basic design available in a huge range of sizes & colours.

Baby Albums
Multiple different designs available.

Memo Style Albums:	
Grace 6x4 100 photos	£5.99
Grace 6x4 200 photos	£9.99
Grace 6x4 300 photos	£14.99
Grace 7x5 100 photos	£7.99
Grace 7x5 200 photos	£13.99
Grace A4 100 photos	£15.99
Grafton 6x4 200 photos	£9.99
Grafton 7x5 200 photos	£13.99
Baby 6x4 200 photos	£9.99
Travel 6x4 200 photos	£8.99
Traditional Style Albums:	
Grace 29x32cm 100 pages	£14.99
Grafton 29x32cm 100 pgs	£14.99
Baby 29x32cm 100 pages	£12.99
Accessories:	
Photo Corners Pack of 250	£2.99
Photo Stickers Pack of 500	£1.99

Plastic Bevel, Glass Front:	
Frisco 6x4 seven colours	£1.99
Frisco 7x5 seven colours	£2.29
Frisco 8x6 seven colours	£2.79
Frisco 9x6 seven colours	£3.49
Frisco 10x8 seven colours	£3.79
Frisco 12x8 seven colours	£4.59
Frisco A4 seven colours	£3.99
Frisco A3 seven colours	£8.99
Wood Bevel, Glass Front:	
Emilia 6x4 two colours	£4.99
Emilia 7x5 two colours	£5.99
Emilia 8x6 two colours	£6.99
Emilia 10x8 two colours	£7.99
Emilia 12x8 two colours	£8.99
Rio 6x4 four colours	£5.99
Rio 7x5 four colours	£6.99
Rio 8x6 four colours	£7.99
Rio 10x8 four colours	£8.99
Rio 12x8 four colours	£9.99

More Ink Cartridges...

Epson

T0711-T0714 Cheetah Inks

Originals:	
Set of 4	£32.99
Black 7.4ml	£8.99
Colours 5.5ml each	£8.99
Compatibles:	
Set of 4	£14.99
Black 7.4ml	£4.99
Colours 5.5ml each	£3.99

T0791-T0796 Owl Inks

Originals:	
Set of 6	£72.99
Colours 11.1ml each	£12.99
Compatibles:	
Set of 6	£19.99
Colours 11.1ml each	£3.99

T0801-T0806 Hummingbird Inks

Originals:	
Set of 6	£49.99
Colours 7.4ml each	£8.99
Compatibles:	
Set of 6	£19.99
Colours 7.4ml each	£3.99

T0871-T0879 Flamingo Inks

Originals:	
Set of 8	£66.99
Colours 11.4ml each	£9.99
Compatibles:	
Set of 8	£27.99
Colours 11.4ml each	£3.99

T0961-T0969 Husky Inks

Originals:	
Set of 8	£69.99
Colours 11.4ml each	£8.99
Compatibles:	
Set of 8	£27.99
Colours 11.4ml each	£3.99

T1571-T1579 Turtle Inks

Originals:	
Set of 8	£149.99
Colours 25.9ml each	£18.99

T7601-T7609 Killer Whale

Originals:	
Set of 9	£169.99
Colours 25.9ml each	£18.99

hp

Originals:	
No.38 Colours 27ml each	£26.99
No.62XL Black 12ml	£21.99
No.62XL Colour 11.5ml	£23.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.301XL Black 8ml	£18.99
No.301XL Colour 6ml	£18.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.363 SET OF 6	£39.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 SET OF 4	£21.99
No.364XL Black 14ml	£13.99
No.364XL PB/C/M/Y 6ml each	£12.99
No.364XL SET OF 4	£49.99
No.920XL SET OF 4	£46.99
No.932XL SET OF 4	£43.99
No.950XL SET OF 4	£69.99
Compatibles:	
No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 Colours 6ml each	£4.99
No.363 SET OF 6	£24.99
No.364 Black 10ml	£4.99
No.364 Colours 5ml each	£3.99
No.364 SET OF 4	£15.99
No.364XL Black 18ml	£8.99
No.364XL Colours 11ml each	£7.99
No.364XL SET OF 4	£31.99
No.920XL SET OF 4	£19.99
No.932XL SET OF 4	£29.99
No.940XL SET OF 4	£29.99
No.950XL SET OF 4	£29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

ILFORD GALERIE
PROFESSIONAL INKJET PHOTO RANGE

Photo Glossy 160gsm:	
6x4 50 sheets +50 FREE	£3.99
A4 100 sheets	£12.99
Photo Satin 200gsm:	
6x4 100 sheets +100 FREE	£9.99
A4 100 sheets +100 FREE	£19.99
Photo Glossy 200gsm:	
6x4 100 sheets +100 FREE	£9.99
A4 20 sheets	£6.99
Premium Pearl 270gsm:	
6x4 50 sheets +50 FREE	£6.99
A4 20 sheets +20 FREE	£8.99
Premium Gloss 270gsm:	
A4 25 sheets OFFER	£8.99
A3 25 sheets OFFER	£15.99
A3+ 25 sheets OFFER	£19.99
Smooth Pearl 310gsm:	
6x4 100 sheets	£14.99
7x5 100 sheets	£17.99
A4 25 sheets	£12.99
A4 100 sheets	£39.99
A4 250 sheets	£84.99
A3 25 sheets	£25.99
A3+ 25 sheets	£35.99
17" Roll 30 metres	£69.99
24" Roll 30 metres	£96.99
Smooth Gloss 310gsm:	
6x4 100 sheets	£14.99
7x5 100 sheets	£17.99
A4 25 sheets	£12.99
A4 100 sheets	£39.99
A3 25 sheets	£25.99
A3+ 25 sheets	£35.99
Premium Matt Duo 200 gsm:	
A4 50 sheets	£12.99
A3+ 50 sheets	£34.99
Heavy Duo Matt 310gsm:	
A4 50 sheets	£17.99
A3+ 50 sheets	£44.99
Gold Fibre Silk 310gsm:	
A4 50 sheets	£37.99
A3+ 50 sheets	£89.99
Gold Mono Silk 270gsm:	
A4 25 sheets	£16.99
A3+ 25 sheets	£42.99

Fotospeed

Smooth Pearl 290gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 50 sheets	£34.99
A3+ 25 sheets	£25.99
Panoramic 25 sheets	£26.99
17" Roll 30 metres	£68.99
24" Roll 30 metres	£85.99
PF Lustre 275gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 25 sheets	£35.99
A3+ 50 sheets	£47.99
Panoramic 25 sheets	£26.99
17" Roll 30 metres	£69.99
24" Roll 30 metres	£86.99
PF Gloss 270gsm:	
A4 50 sheets	£17.99
A3 50 sheets	£35.99
A3+ 50 sheets	£47.99
Panoramic 25 sheets	£26.99
Matt Ultra 240gsm:	
A4 50 sheets	£12.99
A3 50 sheets	£26.99
A3+ 50 sheets	£35.99
Fine Art / Fibre Base Papers:	
Baryta A4 20 sheets	£21.99
Bartya A3 20 sheets	£42.99
Etching A4 25 sheets	£19.99
Etching A3 25 sheets	£34.99
Smooth Cotton A4 25 sh	£24.99
Smooth Cotton A3 25 sh	£51.99

Canon

PP-201 Plus Glossy II 275gsm:	
6x4 50 sheets	£9.99
7x5 20 sheets	£11.99
A4 20 sheets	£11.99
A3 20 sheets	£27.99
A3+ 20 sheets	£36.99
PT-101 Pro Platinum 300gsm:	
6x4 20 sheets	£7.99
A4 20 sheets	£16.99
A3 20 sheets	£37.99
A3+ 10 sheets	£24.99
SG-201 Semi-Gloss 260gsm:	
6x4 50 sheets	£9.99
A4 20 sheets	£11.99
A3 20 sheets	£27.99
A3+ 20 sheets	£42.99
LU-101 Pro Lustre 260gsm:	
A4 50 sheets	£14.99
A3 50 sheets	£32.99
A3+ 50 sheets	£49.99

PermaJet

Smooth Pearl 280gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£18.99
A4 50 sheets	£18.99
A4 50 sheets	£18.99
A3 50 sheets	£35.99
A3+ 25 sheets	£28.99
17" Roll 30 metres	£64.99
24" Roll 30 metres	£89.99
Ultra Pearl 295gsm:	
6x4 100 sheets	£14.99
7x5 100 sheets	£20.99
A4 25 sheets	£12.99
A3 25 sheets	£22.99
A3+ 25 sheets	£30.99
13" Roll 10 metres	£21.99
17" Roll 30 metres	£68.99
24" Roll 30 metres	£92.99
Titanium Lustre 280gsm:	
A4 25 sheets	£22.99
A3 25 sheets	£44.99
A3+ 25 sheets	£62.99
Oyster 271gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£18.99
A4 50 sheets	£18.99
A3 25 sheets	£22.99
A3+ 25 sheets	£28.99
13" Roll 10 metres	£26.99
17" Roll 30 metres	£64.99
24" Roll 30 metres	£89.99
Gloss 271gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£18.99
A4 50 sheets	£18.99
A3 25 sheets	£22.99
A3+ 25 sheets	£28.99
13" Roll 10 metres	£26.99
17" Roll 30 metres	£64.99
24" Roll 30 metres	£89.99
Matt Plus 240gsm:	
6x4 100 sheets	£10.99
7x5 100 sheets	£13.99
A4 50 sheets	£13.99
A3 25 sheets	£17.99
A3+ 25 sheets	£22.99
13" Roll 10 metres	£24.99
17" Roll 30 metres	£42.99
24" Roll 30 metres	£58.99
Matt Proofing 160gsm:	
A4 150 sheets	£18.99
A3 75 sheets	£22.99
17" Roll 30 metres	£26.99
24" Roll 30 metres	£36.99
Double Sided Matt 250gsm:	
A4 100 sheets	£24.99
A3 50 sheets	£27.99
Fine Art / Fibre Base Papers:	
FB Gold Silk A4 25 sh	£23.99
FB Gold Silk A3 25 sh	£47.99
FB Distinction A4 25 sh	£25.99
FB Distinction A3 25 sh	£48.99
FB Royal A4 25 sheets	£28.99
FB Royal A3 25 sheets	£56.99
FB Gloss A4 25 sheets	£26.99
FB Gloss A3 25 sheets	£51.99
FB Matt A4 25 sheets	£19.99
FB Matt A3 25 sheets	£38.99
Artist A4 25 sheets	£22.99
Artist A3 25 sheets	£39.99
Museum A4 25 sheets	£25.99
Museum A3 25 sheets	£48.99
Parchment A4 25 sheets	£22.99
Parchment A3 25 sheets	£39.99
Omega A4 25 sheets	£24.99
Omega A3 25 sheets	£46.99
Portrait A4 25 sheets	£26.99
Portrait A3 25 sheets	£53.99
Portrait White A4 25 sh	£26.99
Portrait White A3 25 sh	£49.99

Epson

Premium Gloss 255gsm:	
6x4 40 sheets +40 FREE	£9.99
7x5 30 sheets	£9.99
A4 15 sheets +15 FREE	£9.99
A3 20 sheets	£29.99
A3+ 20 sheets OFFER	£24.99
Ultra Gloss 300gsm:	
6x4 50 sheets	£9.99
7x5 50 sheets	£12.99
A4 15 sheets	£11.99
Premium Semi-Gloss 251gsm:	
6x4 50 sheets	£8.99
A4 20 sheets	£14.99
A3 20 sheets	£29.99
A3+ 20 sheets OFFER	£24.99
Archival Matte 192gsm:	
A4 50 sheets	£14.99
A3 50 sheets	£33.99
A3+ 50 sheets	£44.99
Heavyweight Matte 167gsm:	
A4 50 sheets	£11.99
A3 50 sheets	£34.99
A3+ 50 sheets	£44.99

E&EO. Prices may be subject to change, but hopefully not!

Lowering the cost of photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa CV31 1XB.

01926 339977 www.premier-ink.co.uk

Premier
Ink & Photographic

Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

SDHC & SDXC

Lexar Professional

633X (95MB/s)	
16GB	£8.99
32GB	£15.99
64GB	£27.99
128GB	£54.99

1000X (150MB/s)	
16GB	£14.99
32GB	£22.99
64GB	£35.99
128GB	£63.99

2000X (300MB/s)	
32GB	£51.99
64GB	£95.99

Sandisk Blue

33X (5MB/s)	
4GB	£3.49
8GB	£3.99
16GB	£5.99

Sandisk Ultra

266X (40MB/s)	
8GB	£4.99
16GB	£6.99
32GB	£12.99
64GB	£24.99

Sandisk Extreme

400X (60MB/s)	
16GB	£10.99
32GB	£17.99
64GB	£34.99

Sandisk Extreme Pro

633X (95MB/s)	
16GB	£17.99
32GB	£23.99
64GB	£42.99
128GB	£82.99

1866X (280MB/s)	
16GB	£49.99
32GB	£79.99
64GB	£129.99

Compact Flash

Lexar Professional

800X (120MB/s)	
8GB	£19.99
16GB	£27.99
32GB	£36.99
64GB	£56.99

1066X (160MB/s)	
16GB	£33.99
32GB	£56.99
64GB	£99.99
128GB	£192.99

Sandisk Ultra

333X (50MB/s)	
8GB	£11.99
16GB	£15.99
32GB	£24.99

Sandisk Extreme

800X (120MB/s)	
16GB	£26.99
32GB	£32.99
64GB	£47.99
128GB	£94.99

Sandisk Extreme Pro

1066X (160MB/s)	
16GB	£33.99
32GB	£47.99
64GB	£82.99
128GB	£149.99

XQD Cards

Lexar Professional

1333X (200MB/s)	
32GB	£69.99
64GB	£99.99

MicroSDHC & SDXC

Lexar Professional

633X (95MB/s)	
32GB	£21.99
64GB	£43.99

Delkin Professional

375X (56MB/s)	
32GB	£16.99
64GB	£32.99

Sandisk Ultra

320X (48MB/s)	
16GB	£6.99
32GB	£12.99
64GB	£24.99

Readers & Cases

Lexar USB3 Card Reader	£22.99
Lexar HR1 Workflow Hub	£49.99
Delkin USB2 Card Reader	£9.99
Delkin USB3 Card Reader	£19.99
Delkin SD Card (x8) Case	£6.99
Delkin CF Card (x4) Case	£6.99

Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
NB-11L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£16.99
LP-E8 for Canon	£12.99
LP-E10 for Canon	£12.99
LP-E12 for Canon	£12.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£12.99
NP400 for Fuji	£12.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£12.99
EN-EL21 for Nikon	£12.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
DMW-BCG10 Panasonic	£19.99
DMW-BCM13 Panasonic	£19.99
DMW-BLB13 Panasonic	£27.99
DMW-BLC12 Panasonic	£23.99
DMW-BLD10 Panasonic	£23.99
DMW-BLG10 Panasonic	£22.99
DMW-BMB9 Panasonic	£22.99
D-Li90 for Pentax	£12.99
D-Li109 for Pentax	£12.99
SLB-1137D for Samsung	£9.99
SLB-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
BY-1 for Sony	£12.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

Professional battery grips, made by Hahnel.

5DMkII for Canon	£84.99
5DMkIII for Canon	£84.99
6D for Canon	£84.99
7D for Canon	£84.99
70D for Canon	£84.99
650D/700D for Canon	£84.99
D600 for Nikon	£84.99
D800/D810 for Nikon	£84.99
D3300/D5300 for Nikon	£74.99
D7100 for Nikon	£84.99

Battery Chargers

Universal Chargers	
Unipal ORIGINAL	£19.99
Unipal PLUS	£24.99
Unipal EXTRA	£29.99

AA & AAA Chargers	
Hahnel TC Novo inc. 4xAA	£8.99
Energizer Pro inc. 4xAA	£14.99
Energizer 1 Hr inc. 4xAA	£22.99

Other Batteries

Pre-Charged Rechargables	
AA GP Recyko 3+1 FREE	£5.24
AAA GP Recyko 3+1 FREE	£5.24
AA Energizer Extreme (4)	£8.99
AAA Energizer Extreme (4)	£6.99

Standard Rechargeables	
AA GP 2600mAh (4)	£9.99
AA Lloytron 1300mAh (4)	£3.99
AA Lloytron 2700mAh (4)	£6.99
AAA Lloytron 1100mAh (4)	£3.99

Lithium Batteries	
AA Energizer Ultimate (4)	£5.99
AAA Energizer Ultimate (4)	£5.99
CR123A Energizer (1)	£1.99
CR2 Energizer (1)	£1.99
2CR5 Energizer (1)	£3.99
CRP2 Energizer (1)	£3.99
CRV3 Energizer (1)	£5.99
A544 Energizer Alkaline (1)	£1.99
A23 Energizer Alkaline (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, **CR2032** etc	£1.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame

UV Filters	
37mm	£4.99
40.5mm	£4.99
46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

KOOD Slim Frame

Circular Polarisers	
37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

KOOD

ND4 & ND8 Filters	
52mm	£26.99
58mm	£34.99

Marumi DHG Slim Frame Multi-coated

Clear Protectors	
37mm	£10.99
43mm	£10.99
46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Marumi DHG Slim Frame Multi-coated

UV Filters	
52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multi-coated

Circular Polarisers	
52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Hoya HMC Slim Frame

UV Filters	
37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£11.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

HOYA Pro-1D Slim Frame Multi-coated

Clear Protectors	
52mm SPECIAL	£16.99
58mm	£28.99
62mm	£31.99
67mm	£35.99
72mm	£39.99
77mm SPECIAL	£29.99
82mm	£49.99

HOYA Pro-1D Slim Frame Multi-coated

Circular Polarisers	
52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters	
Standard Holder	£5.99
Wide Angle Holder	£6.99
Filter Wallet for 8 filters	£9.99
Adapter Rings 49-82mm	£4.99
Circular Polariser	£27.99
ND2 Solid	£12.99
ND2 Soft Graduated	£13.99
ND2 Hard Graduated	£13.99
ND4 Solid	£12.99
ND4 Soft Graduated	£13.99
ND4 Hard Graduated	£13.99
ND8 Solid	£14.99
ND8 Soft Graduated	£15.99
ND8 Hard Graduated	£15.99
Light Blue Graduated	£12.99
Dark Blue Graduated	£12.99
Light Tobacco Graduated	£12.99
Dark Tobacco Graduated	£12.99
Light Sunset Graduated	£14.99
Dark Sunset Graduated	£14.99
Starbursts x4, x6, x8	£17.99
Red/Green/Yellow each	£14.99
Six-piece ND Filter Kit	£59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters	
Pro Holder	£24.99
Adapter Rings 52-95mm	£8.99
ND2 Solid	£16.99
ND2 Soft Graduated	£17.99
ND2 Hard Graduated	£17.99
ND4 Solid	£16.99
ND4 Soft Graduated	£17.99
ND4 Hard Graduated	£17.99
ND8 Solid	£18.99
ND8 Soft Graduated	£19.99
ND8 Hard Graduated	£19.99
Light Blue Graduated	£17.99
Dark Blue Graduated	£17.99
Light Tobacco Graduated	£17.99
Dark Tobacco Graduated	£17.99
Light Sunset Graduated	£18.99
Dark Sunset Graduated	£18.99

A-Type: 67mm wide filters	
Standard Holder	£4.99
Adapter Rings 37-62mm	£8.99
ND2 Solid	£10.99
ND2 Graduated	£11.99
ND4 Solid	£10.99
ND4 Graduated	£11.99
ND8 Solid	£11.99
ND8 Graduated	£12.99

Lens Accessories

Bayonet-Fit Lens Hoods	
ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-63C Canon 18-55 IS STM	£9.99
EW-73B Canon 18-55 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
HB-32 Nikon 18-105 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99

Stepping Rings	
25mm to 105mm 160 different sizes	£4.99-5.99

Reversing Rings	
52mm to 77mm Canon, Nikon, Sony, Olympus and Pentax	£9.99-19.99

Coupling Rings	
49mm-77mm	£9.99-£11.99

Screw-Fit Lens Hoods	
37mm Rubber Hood	£3.99
40.5mm Rubber Hood	£3.99
43mm Metal Hood	£5.99
46mm Rubber Hood	£3.99
46mm Metal Hood	£5.99
49mm Rubber Hood	£3.99
49mm Shaped Petal Hood	£6.99
52mm Rubber Hood	£3.99
52mm Shaped Petal Hood	£6.99
55mm Rubber Hood	£3.99
55mm Shaped Petal Hood	£6.99
58mm Rubber Hood	£3.99
58mm Shaped Petal Hood	£6.99
62mm Rubber Hood	£4.99
62mm Shaped Petal Hood	£7.99
67mm Rubber Hood	£4.99
67mm Shaped Petal Hood	£7.99
72mm Rubber Hood	£5.99
72mm Shaped Petal Hood	£9.99
77mm Rubber Hood	£5.99
77mm Shaped Petal Hood	£9.99

Lens Caps	
Lens Caps Centre-Pinch	£2.99
Body & Rear Lens Caps	£3.99

Straps & Accessories

peak design

The ingenious Peak Design Clutch, Slide, Leash, Cuff & Capture Clip System. Entire range in stock.

From **£15.99**

BLACKRAPID

Sling Straps from **£29.99**

OP TECH USA

Neoprene Straps from **£11.99**

Tripods & Monopods

Manfrotto Carbon Fibre Monopod Only **£59**

Manfrotto XPRO 3 Way Head **£99**

3 Legged Thing

EVO3 IS HERE

Vyv	£149
Rick	£199
Brian	£349

NEW Manfrotto 190 & 055 tripods from just **£149**

Manfrotto

hähnel

Triad 30 Tripod with BH30 Ball Head Only **£39**

Camera Bags

Billingham

A big range of Billingham bags starting at **£109**

MindShift

Mind Shift bags from **£27**

thinkTANK photo

Entire range of ThinkTank bags in stock, from just **£25.99**

Action Cameras

GoPro
Be a HERO.

HERO4

A massive range of GoPro Cameras, Batteries, Memory Cards and Accessories in stock at competitive prices!

Genuine GoPro	
Hero	£CALL US
Hero+	£CALL US
Hero3+ Black	£CALL US
Hero4 Silver	£CALL US
Hero4 Black	£CALL US
Hero4 Session	£CALL US
Battery Hero3+	£14
Battery Hero4	£14
Dual Charger Hero3+	£25
Dual Charger Hero4	£39
Battery BacPac	£39
LCD Touch BacPac	£59
Blackout Housing	£39
Tripod Mounts	£7
Chest Harness	£29
Head Strap	£14
Helmet Strap	£12
Handlebar Mount	£14
The Handler	£21

www.premier-ink.co.uk Telephone: 01926 339977 or 0800 1077 211 **Premier Ink & Photographic** 12 Longfield Road, Leamington Spa, Warwickshire CV31 1XB

E&EO. Prices may be subject to change, but hopefully not!

THOUSANDS OF PRODUCTS AVAILABLE - **FREE SIX MONTH WARRANTY** ON ALL USED ITEMS

Hop online to browse our latest stock - unbeatable deals on cameras, lenses and accessories!

MPB
PHOTOGRAPHIC

Buy, Sell or Part Exchange
www.**mpbphotographic**.co.uk
0845 459 0101

★★★★★
SERVICE RATED
EXCELLENT (5/5)
Based on over 200 reviews on TrustPilot.co.uk

Sell Us Your Used Gear

with our famously **hassle-free** service

- ✓ Trade in for **cash or an upgrade**
- ✓ **Free collection** from anywhere in the EU
- ✓ **Free next working day delivery** on part exchange orders
- ✓ We buy most modern photographic equipment

Nikon
Canon

FREE

Get a Quote →

Fill in our quick online form or give us a call and let us know what you're selling. We'll give you a competitive quote within one working day.

We Arrange Collection →

On a suitable day for you, at no extra cost.

You Get Paid

Directly into your bank account. If you're part exchanging, we'll send your purchased items on free next working day delivery.

www.**mpbphotographic**.co.uk
0845 459 0101

Amateur Photographer CLASSIFIED

Accessories

Photographic Backgrounds

Hard wearing ● Low crease ● Washable

PLAIN

8' x 8' . . £15

8' x 12' £24

8' x 16' £29

PLUS P&P

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS

CLOUDED

8' x 8' . . £27

8' x 12' £44

PLUS P&P

20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDEDS - 2 FOR £80 OR 3 FOR £115

☎ 01457 764140 for free colour brochure or visit

www.colourscape.co.uk

Please mention amateur Photographer when responding to adverts

Wanted

Peter Loy

COLLECTABLE CAMERA SPECIALISTS

CAMERA COLLECTIONS WANTED

Telephone: +44 (0)20 8867 2751

Call us - we can come to you (UK & Europe)

www.peterloy.com

Cameras for Sale

CLASSIC & COLLECTABLE CAMERAS

NIKON P90X with M.DRIVE £45 NIKON F501 BODY £19

LUBITEL TLR £15 PENTAX ME SUPER £29

MINOLTA MINI 35 PROJECTOR(complete FAN etc) £45

CANON EOS 1000F £16 CANON T70 BODY £16

NOW AVAILABLE

FULL LIST OF CAMERAS AND LENSES, ETC

EMAIL OR PHONE FOR DETAILS

EXAKTA VAREX £49 EXA £29 ZORKI 4 £15

ZENITH 11 BODY £15 CANON EOS 5 BODY £16

MINOLTA AF BODY £15 PRAKTICA EE2 £15

TAMRON 70-300 TELE MACRO CANON AF FIT £45

OLYMPUS RC £29 VEST POCKET KODAK £16

SOLIGOR 250MM TELE LENS CANON FD FIT £22

irvingfreed@yahoo.co.uk Tel:07773472992

SEPIA MEMORIES

Tel: 01524 425508. Open Tue-Sat 10am - 5pm

56A, Queen Street, Morecambe. LA4 5EP. 6miles J34/35 M6

Canon P Crf body + cap	£115.00
Edixa-Flex + 58mm Helios	£29.00
Exa 1a c/w WLF + 50mm	£32.00
Fed 2 (type C) + 2.8, 52mm	£35.00
Fed 4 + 2.8, 53mm lens	£25.00
Hasselblad 2.8, 80mm CF lens	£299.00
Kiev 4 + 1.8, 50mm & case	£49.00
Kiev fit 2.8, 35mm	£39.00
Leicaflex Body, VGC	£95.00
Leitz, R, 35-70 Vario Elmar	£299.00
Minolta SRT 100x body	£29.00
Miranda Sensorex II + 50mm	£49.00
Nikkormat FT + 1.4, 50mm	£95.00
Nikon AIS, 3.5-4.5, 35-105mm	£49.00
Olympus OM2 SP + 1.8, 50mm	£115.00
Olympus OM2 SP body + cap	£79.00
Olympus Winder 2	£19.00
Olympus T32 Flash	£25.00
Olympus R-Angle finder	£19.00
Olympus 25mm Ext Tube (boxed)	£19.00
Pentax Auto 110 Slr + Std lens	£20.00
Pentax Auto 110, 50mm lens	£20.00
Pentax K-Tamron Adapter	£15.00
Rolleilux (Bayonet 1) with case	£69.00
Rollei 35T + cap/case	£95.00
Rollieflex SL35E (Blk) + 50mm	£79.00
Rollienar, QBM, 2.8, 135mm	£40.00
Weston Master V	£30.00
Zeiss Contina II, c/w Pantar lens	£39.00
Zeiss "Mess" Ikonta	£55.00
Zenit 12XP + 58mm Helios	£19.00

Lots more online. See website

www.sepiamemories.com

Miscellaneous

MS Hobbies Minox Specialists est. 1969

8x11mm Minox, Disc, 110 processing/scan/ cameras/accessories Collections scanned.

New: VCR/MiniDV/Cine Transfer to DVD.

All VHS Region: PAL/NSTC/SECAM/MESCAM.

Email: sales@mshobbies.co.uk Tel. 0208 246 5506.

Web: http://www.mshobbies.co.uk.

London-based, callers by appt only

Camera Fairs

CAMERA FAIR POTTERS BAR

Sunday 24th January,

Elm Court Community Centre,

Mutton Lane. EN6 3BP. M25 J.24

close to Potters Bar station

Admission. Earlybird 9.15am **£4**.

After 10.30am **£2.** Refreshments.

Details Peter Levinson

Tel: **020 8205 1518**

Nottingham Camera Fair

Sunday January 31st 2016

Park Inn, Mansfield Road,

Nottingham NG5 2BT

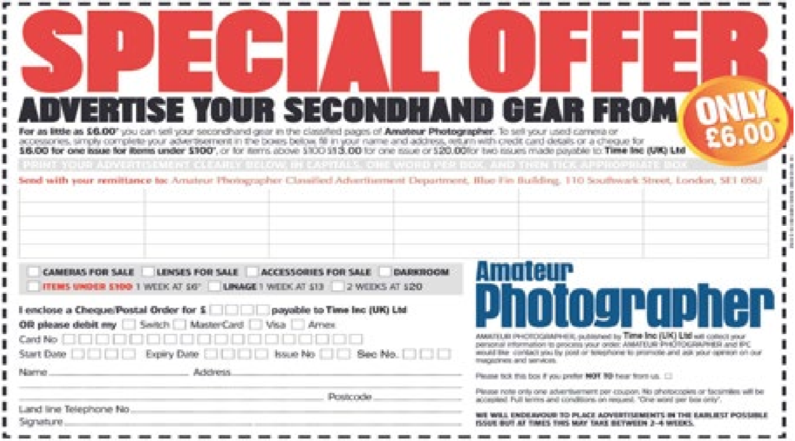
PCCGB Midlands Region

Members - 10.00am Free

Gen Public - 10.30am - £2.00

All Ages of Photographic Equipment

Details Peter - 07584 133322


SPECIAL OFFER

ADVERTISE YOUR SECONDHAND GEAR FROM ONLY £6.00*

For as little as £6.00* you can sell your secondhand gear in the classified pages of **Amateur Photographer**. To sell your used camera or accessories, simply complete your advertisement in the boxes below, fill in your name and address, return with credit card details or a cheque for **£6.00 for one issue for items under £100***, or for items above £100 £13.00 for one issue or £20.00 for two issues made payable to **Time Inc (UK) Ltd**

PRINT YOUR ADVERTISEMENT CLEARLY BELOW IN CAPITALS, ONE WORD PER BOX, AND THEN TICK APPROPRIATE BOX

Send with your remittance to: Amateur Photographer Classified Advertisement Department, Blue Fin Building, 110 Southwark Street, London, SE1 0SU

☐ **CAMERAS FOR SALE** ☐ **LENSES FOR SALE** ☐ **ACCESSORIES FOR SALE** ☐ **DARKROOM**

☐ **ITEMS UNDER £100** 1 WEEK AT £6* ☐ **LINAGE** 1 WEEK AT £13 ☐ 2 WEEKS AT £20

I enclose a Cheque/Postal Order for £ ☐☐☐☐ **payable to Time Inc (UK) Ltd**

OR please debit my ☐ Switch ☐ MasterCard ☐ Visa ☐ Amex

Card No ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Start Date ☐☐☐☐ Expiry Date ☐☐☐☐ Issue No ☐☐ Sec No. ☐☐☐

Name ____________ Address ____________

____________ Postcode ____________

Land line Telephone No ____________

Signature ____________

Amateur Photographer

AMATEUR PHOTOGRAPHER, published by **Time Inc (UK) Ltd** will collect your personal information to process your order. AMATEUR PHOTOGRAPHER and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services.

Please tick this box if you prefer **NOT TO** hear from us. ☐

Please note only one advertisement per coupon. No photocopies or facsimiles will be accepted. Full terms and conditions on request. *One word per box only*.

WE WILL ENDEAVOUR TO PLACE ADVERTISEMENTS IN THE EARLIEST POSSIBLE ISSUE BUT AT TIMES THIS MAY TAKE BETWEEN 2-4 WEEKS.

Final Analysis

Roger Hicks considers...

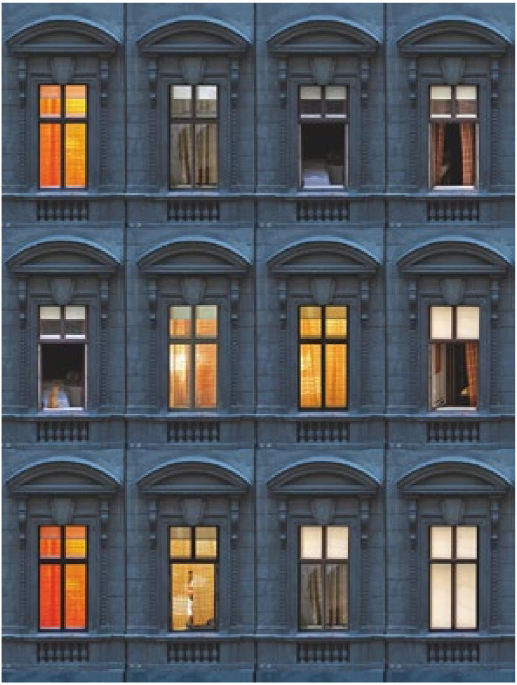
'La Chambre', 2014, by Michael Michlmayr

It's quite difficult to take a picture like this. We've all taken similar pictures, and we know full well that getting the image squared up requires a great deal of effort at the shooting stage, or even more effort in post-production. It is, however, one of Michlmayr's signature techniques, used in at least two series: 'Façades' and '*ZeitRäume*' (Time Spaces). Visit www.michaelmichlmayr.at to see this and other work. Yet again this raises the importance of the picture series, in two ways.

One is the refinement of technique. The more you shoot a particular subject in a particular style, the easier it becomes and the more attention you can pay to subject matter and composition. This is true whether you are shooting insects or buildings. At first, we are pleased at mere technical competence, or indeed, at getting a picture at all. We can, however, look back on our earliest pictures and wince at the flaws we did not spot – at more sophisticated variations of the tree growing out of someone's head. Many of our pictures may not have had these faults, but the thing is, we didn't notice the ones that did.

The other is the thought behind the picture. Let's say one of our pictures is so good that people want to see more of our work. We have an online gallery somewhere – maybe on the AP website. They go to it, and it's a bit of this, a bit of that. At least to begin with, they want to see more in the same style. They may then move on to other picture sets, and possibly be even more intrigued by them. What they won't want is a reprise of their own work: a hit-or-miss collection of 'best shots', unrelated except that they were taken by one person.

In other words, although this stands alone as a single picture, it benefits from being part of a series. When we go to Michlmayr's site, or see his work at the Galerie Vrais Rêves in Lyon, we may feel that this is the best, and that the others in the same series are mere dull repetition. Or, more likely, we will start to think harder about the series, and why he did it, and what we see in it, and what it tells us about photography and what we like. We may find other pictures we like better. We will learn.



© MICHAEL MICHLMAYR

> **'We don't actually need to think about what we like, or why. There's nothing wrong with happy snaps or with taking pictures just for ourselves'**

We don't actually need to think about what we like, or why. There's nothing wrong with happy snaps or with taking pictures just for ourselves. But if that's your attitude to photography, if you really are not that interested, well, then it seems a bit odd that you bother to read this column. AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at **www.rogerandfrances.com**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Guilhem Senges**

Follow us for the latest news, offers & competitions

Latest offers and new products!

Nikon D500

NEW Expected March!

Meet the D500: it's a compact powerhouse fusing the highest performance of Nikon's professional D5 with the unique agility of the DX format. Portable and powerful, the D500 will galvanize the way you shoot stills and video.

20.9 MEGA PIXELS | 10 FPS | 100-51200 ISO | 4K

Pre-order to receive one of the first in the UK!

Body SRP **£1,729.00**

12 months 0% finance

Instant finance available! Call us on 01444 23 70 60, visit us in store or go online for details.
Minimum deposit 10%. Conditions apply.

Nikon D5

NEW Expected March!

Equipped with Nikon's incredible next-generation 153-point AF system, the D5 keeps you on track whether you're shooting the race or the red carpet. Coverage is exceptionally wide, and a new buffer allows up to 200 NEF (RAW) images to be captured during one high-speed burst. New image and metering sensors deliver phenomenally accurate subject recognition and image detail.

20.8 MEGA PIXELS | 12 FPS | 100-102400 ISO | 153 POINT AF

Pre-order to receive one of the first in the UK!

Body SRP **£5,199.00**

12 months 0% finance

Instant finance available! Call us on 01444 23 70 60, visit us in store or go online for details.
Minimum deposit 10%. Conditions apply.

Fujifilm X-PRO2

NEW & coming soon!

Delivering a new level of X-series photo quality and performance by combining the brand new X-Trans™ CMOS III sensor with the X-Processor Pro engine. Combining the advantages of both an OVF and an EVF, Fujifilm has perfected the Advanced Hybrid Multi Viewfinder with three viewing options.

24.3 MEGA PIXELS | 8 FPS | 3.0"

Pre-order to receive one of the first in the UK!

Visit **blog.parkcameras.com** and learn more about the X-PRO2

Fujifilm X-E2s

NEW & coming soon!

The X-E2s combines classic rangefinder style with innovative design features to deliver a rich user experience every time you shoot. Fujifilm's unique sensor, processor technology and film heritage combine to produce accurate colour tones, high resolution images and creative options for the photographer to explore, time and time again.

16.3 MEGA PIXELS | 7 FPS | 3.0" | REAL TIME VF

Pre-order to receive one of the first in the UK!

Visit **www.parkcameras.com** and watch videos showcasing the X-E2s

Fujifilm X70

NEW & coming soon!

NEW & coming soon!

Pre-order at Park Cameras to receive one of the first cameras available in the UK!

Fujifilm 100-400mm

f/4.5-5.6 R LM OIS WR

NEW & coming soon!

NEW & coming soon!

Pre-order at Park Cameras to receive one of the first cameras available in the UK!

Panasonic TZ80

30x zoom travel camera with 4K

NEW Expected March!

New & coming soon!

For all the latest new product announcements from Panasonic, visit www.parkcameras.com/**coming-soon**

Panasonic TZ100

The ultimate travel companion

NEW Expected March!

New & coming soon!

For all the latest new product announcements from Panasonic, visit www.parkcameras.com/**coming-soon**

Olympus 300mm

f/4.0 IS PRO M.ZUIKO DIGITAL ED

NEW & coming soon!

Olympus has extended its professional M.ZUIKO PRO line-up with the world's most compact, versatile and stable telephoto lens.

SRP £2,199.99

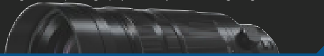
Pre-orders taken now to receive one of the first available lenses in the UK!

Panasonic LEICA DG 100-400mm

f/4.0-6.3 ASPH Power O.I.S

NEW & coming soon!

This lens is ideal for shooting 4K video but is equally suited for shooting wildlife photography and subjects at a long range.



SRP £1,349.00

Pre-orders taken now to receive one of the first available lenses in the UK!

For even more products, special offers, cashback promotions, used products and more, visit us in store or online

PARKCameras

York Road
BURGESS HILL
RH15 9TT

Tel: 01444 23 70 60
www.parkcameras.com/ap

53-54 Rathbone Place
LONDON
W1T 1JR

All prices include VAT @ 20%. See website for our opening times for both our London and Burgess Hill stores. All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering items from this advert.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

The moment you enjoy full creative freedom.
This is the moment we work for.

ZEISS
Distagon 2.8/21
Loxia
2/50
Loxia
2/35
Exclusively
for the Sony
α series

//INSPIRATION
MADE BY ZEISS

The perfect bridge between classic photography and modern technology.
Our lightweight ZEISS Loxia 2.8/21, ZEISS Loxia 2/35 and ZEISS Loxia 2/50 lenses give you the best of both worlds: the fantastic creative possibilities only offered by manual focus, and the benefits of compact, modern, mirrorless, full-frame sensor cameras from the Sony α Series. Let your creativity run free and look forward to breathtaking images and videos.

www.zeiss.com/loxia • customercare.uk@zeiss.com • 01223 401450

ZEISS
We make it visible.